metalsmith

ART DESIGN JEWELRY METAL

30 YEARS

Fantastic Voyage
The Restless Dane
Craft's Borderland

$8.50 USA & CAN | SNAGMETALSMITH.ORG

ALEX ŠEPKUS®

NEW YORK

42 West 48th Street, Suite 501
New York, NY 10036

212-391-8466

www.alexsepkus.com

MADE IN AMERICA

sana doumet

the art of jewelry

www.sanadoumet.com
sdoumet@tampabay.rr.com
727 455 5802

CONTENTS VOL.30/NO.1

RIAN DE JONG
Brooch - Drawings, 2005
copper, gold plate, acrylic
2 3/4 x 2 3/4 x 1/4"

4 **Foreword**

UNDER THE COVERS

16 **Adorn: New Jewelry and Art Jewelry Today 2**
URSULA ILSE-NEUMAN

IN THE STUDIO

18 **Shana Kroiz**
MARJORIE SIMON

POSSESSED

20 **The Unimportant Collector**
RON PORTER

OPINION

22 **Copycat, Copyright or Coincidence**
HARRIETE ESTEL BERMAN

DOSSIER

24 **Delhi, India**
CHITRA BALASUBRAMANIAM

LIFETIME ACHIEVEMENT

57 **Stanley Lechtzin**
HARLAN BUTT

FEATURES

28 **Fantastic Voyage: Rian de Jong**
Adventurous in both her life and work, Rian de Jong has created a far-reaching and complex body of jewelry.
TONI GREENBAUM

36 **Craft's New Borderland**
The contours of the studio craft landscape are shifting, shaped by a grass-roots movement with a new set of values.
BRUCE METCALF

44 **Restless Dane: The Evolving Metalwork of John Prip**
A pivotal figure in twentieth-century metalsmithing. John Prip spurred the field on with his restless creative quest.
JEANNINE FALINO

EXHIBITION REVIEWS

52 **The Art of Power: Royal Armor and Portraits from Imperial Spain**
SARAH TANGUY

53 **Margie McDonald: Archiforms**
MATTHEW KANGAS

54 **Roxy Paine on the Roof: Maelstrom**
ANDREA DI NOTO

55 **Silence is So Loud: Five Views of Contemporary Swedish Jewelry**
MARJORIE SIMON

56 **The Sixth Sense: Contemporary Jewelry from Korea**
MARTINA WINDELS

58 **Society News**
DANA SINGER

Cover: SHANA KROIZ (In the Studio artist)
Subtle Beauty (brooch), 1999
enamel on fine silver, 18k and 14k gold, pearls, Paduk wood
3 x 1 1/8 x 3/4"
PHOTO: NICK FERRARI

Every ring tells a story.

george sawyer

www.georgesawyer.com

800.440.5453

FOREWORD

THIS ISSUE OF *METALSMITH* could be billed as our "Adventure" edition, since all three features spotlight artists or trends that traverse terrain with an adventurous spirit. Rian de Jong, John Prip, and the young artists of "Crafts New Borderland" are all explorers on a quest for new creative outlets and inspiration. And all are imbued with an aesthetic fearlessness, which naturally attracts a following.

Dutch jeweler de Jong is the real thing: a bold and compelling artist, she is also a licensed ship captain who has navigated ocean voyages around the world. Literally and artistically on the move, de Jong makes work that is "a study in disparity and chance," according to author Toni Greenbaum; "ever changing, challenging, and totally unpredictable."

The feature "John Prip: Restless Dane" charts a similar course, as the twentieth-century artist shifted from classic Scandinavian design into abstract sculptural territory. Unwilling to rest on his laurels, regardless of rewards, Prip's restless desire for new horizons propelled him forward, bringing the entire metalsmithing field in tow. "The drive to evolve and grow, to change, to stimulate and be stimulated are a hallmark of Prip's career," writes Jeannine Falino, " and he took pride in his ability to go outside his comfort zone in order to discover and create something new."

Bruce Metcalf's essay on craft's latest frontier serves as a guidebook for this bumpy landscape, which is marked by hybridization, irony, market savvy, activism, and playfulness. Unburdened by notions of authenticity or fixed identity, these youthful practitioners are peripatetic in style, material, and content.

In the spirit of high adventure, we are excited to launch a new photographic foray with photographer Nick Ferrari, who will shoot *Metalsmith*'s covers for 2010, beginning with this issue's dynamic image. A New York-based still life photographer, Ferrari has the gift of breathing fresh life into inanimate objects. He came to us through the scouting efforts of photo curator and art director Darren Ching, and we look forward to having them both at our photographic helm. We also anticipate many editorial discoveries and excursions (in *Metalsmith*'s 30th year!), as we travel together into the yet uncharted waters of creation.... ⓜ

SUZANNE RAMLJAK
EDITOR

The mission of *Metalsmith* magazine is to document, analyze, and promote excellence in jewelry and metalsmithing. In fulfillment of the goal of producing a significant document of the field, editorial content will emphasize contemporary activities and ideas, with supportive content to include relevant historical work and critical issues.

metalsmith

Published by the Society of North American Goldsmiths

Artists. Designers. Jewelers. Metalsmiths.
www.snagmetalsmith.org

EDITOR Suzanne Ramljak
editor@snagmetalsmith.org
ASSOCIATE EDITOR Kate Fogarty
GRAPHIC DESIGN Luke Hayman, Rami Moghadam, Pentagram
CONTRIBUTING PHOTOGRAPHER Nick Ferrari
COVER PHOTOGRAPHY CONSULTANT Darren Ching

EDITORIAL ADVISORY COMMITTEE
Sharon Church, Kim Cridler, Ellen Lupton, Kiff Slemmons, Sandie Zilker

ADVERTISING Jean Savarese, jsavarese@snagmetalsmith.org
PRINTER St Croix Press, Inc., committed to using environmentally friendly materials and methods.

SNAG BOARD OF DIRECTORS AND OFFICERS
PRESIDENT Harlan Butt
PAST PRESIDENT Kris Patzlaff
TREASURER Stewart Thomson
SECRETARY Anika Smulovitz

Nanz Aalund, Caroline Gore, Anne Mondro, John Rais, Marlene Richey, James Thurman, Sandie Zilker

Metalsmith (ISSN 0270-1146) is published in January, March, May, August, and October by SNAG, 540 Oak Street, Suite A, Eugene, OR 97401, 541-345-5689, www.snagmetalsmith.org.

Membership rates $79/year and up, full membership includes five-issue subscription to *Metalsmith*. Special student rates. Subscription to only *Metalsmith*: $34/year and up.

POSTMASTER/MEMBERS/SUBSCRIBERS/COPIES
Metalsmith is not forwarded by the post office. Send all address changes and any other requests, including missing issues, to SNAG, 540 Oak Street, Suite A, Eugene, OR 97401, 541-345-5689, info@snagmetalsmith.org. Claims for missing issues are accepted only if received within three months of publication.

The opinions expressed in *Metalsmith* are those of the authors and not necessarily those of the staff or directors of SNAG or *Metalsmith*. Address unsolicited editorial material to: Suzanne Ramljak, 22 Rockwell Road, Bethel, CT 06801. Materials will be handled with care, but the magazine assumes no responsibility for them.

Metalsmith is indexed in the Art Index and EBSCO Media. Newsstand distribution: COMAG Marketing Group, 155 Village Blvd, Princeton, NJ 08540.

Copyright 2009 by Society of North American Goldsmiths, all rights reserved. Reproduction in whole or in part without written consent is prohibited.

Printed in the U.S.A.

The revolution continues...

JUNE 5 - 7, 2010
LAS VEGAS CONVENTION CENTER

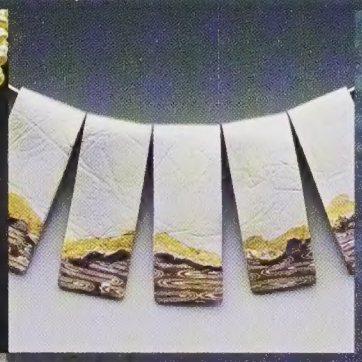
ACRE
AMERICAN CRAFT RETAILERS EXPO
www.ACRELasVegas.com

Celebrate the Quality of Handmade!

No reps, no importers - American & Canadian wholesale artists *ONLY!*

JBrady Designs

NuArt Jewelry.LLC

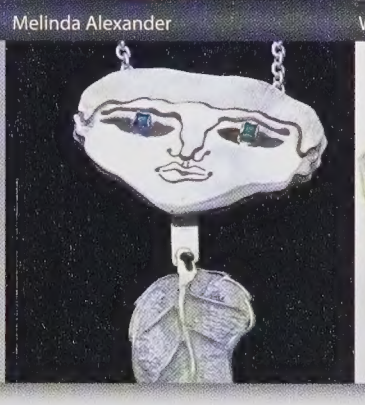

Jewelry Works

Original Sin Jewelry

Callie Seymour Designs

MARY DARWALL-
Mais Ouis Designs

Kindred Spirits


Melinda Alexander

Watchcraft

JOIN US with **nearly 600 juried wholesale artists** at our **fourth annual ACRE™ show.** Running concurrently with the JCK* jewelry show, ACRE™ will feature handmade work from experienced as well as never-before-seen **Emerging Artists** among seven distinct showcases including **Handmade Jewelry, The Gallery of Fine Jewelry, Handmade Wearable Art,** and more. Designed with the artist in mind, every ACRE™ booth package *includes* **Carpet, Electrical, Crossbar, WiFi Internet Access, Unlimited Drayage and 12 months of Wholesalecrafts.com™ web service** *(a $468 value!).* And now, you can **SAVE $150 off any 10 x 10 or larger booth package when you apply by FEBRUARY 28.**

**ACRE™/Wholesalecrafts.com™ is not affiliated with the JCK jewelry show or any other show.*

ShowBUZZ

"The gallery contacts made at ACRE™ have been the **strongest** compared to the other two wholesale shows I have exhibited. It seems the buyers at ACRE™ are looking for new faces, and **ACRE™ provides that niche for new artists to be noticed.** Thanks for being there for me."

— **Mary Darwall**
ACRE™ Artist Exhibitor
MARY DARWALL - Mais Oui Designs
Ivins, UT

To ***APPLY NOW,*** go to **www.ACRELasVegas.com** and submit the *online* 'Artist Application' or call **1-888-4CRAFT1 (1.888.427.2381)** and **press 2** to speak with an ACRE™ Marketing Consultant - ***TODAY!***

PRODUCED BY
Wholesalecrafts.com

UPCOMING EVENTS 2010

globalDESIGN February 12-14
Philadelphia Convention Center

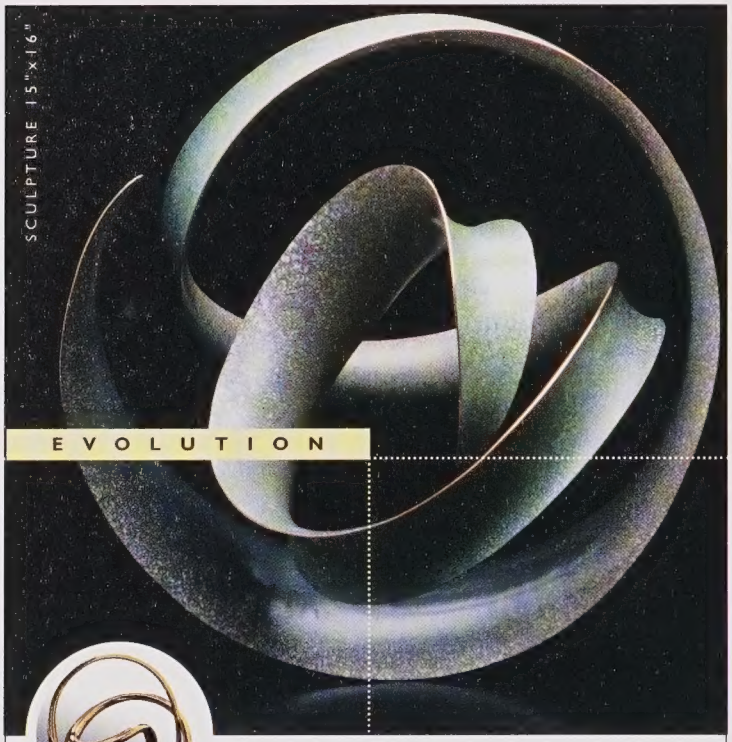
SOFA New York April 16-19
Booth: Option Art
Park Avenue Armory at 67th

One Person Show May 6 Opening
Canadian Guild of Crafts
Montreal, Canada

SOFA Chicago November 5-7
Booth: Option Art
Navy Pier

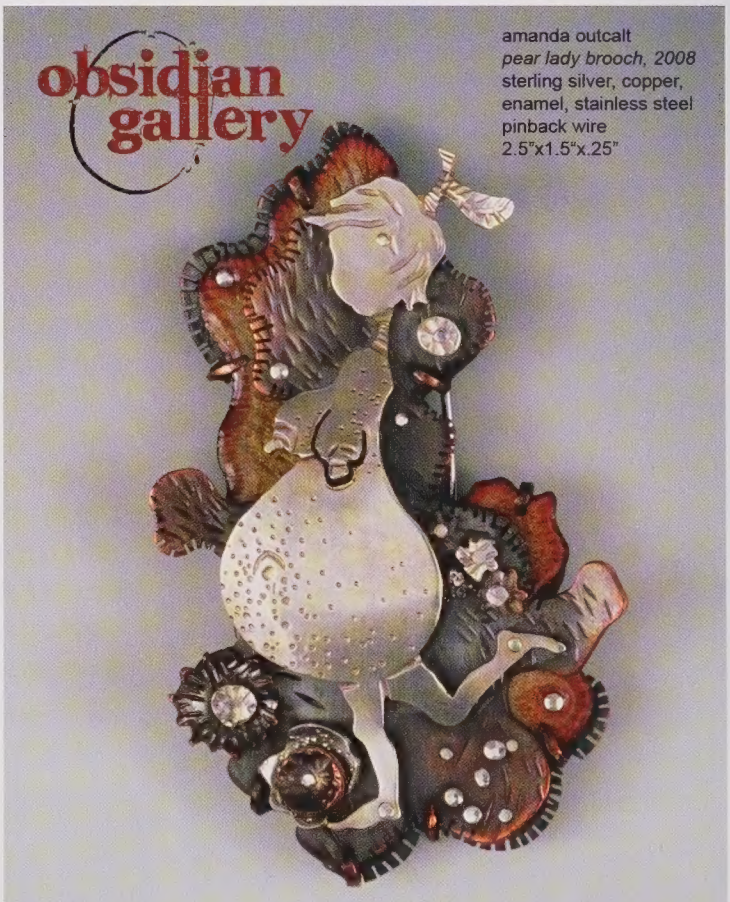
JANIS KERMAN DESIGN
PRECIOUS METALS+STONES
514.931.3852
janiskermandesign.com

3É
joaillerie :: jewellery
T +1 514.702.4026 www.elisebergeron.com



MICHAEL GOOD
Jewelry and Sculpture
avi@michaelgood.com 800.422.9623

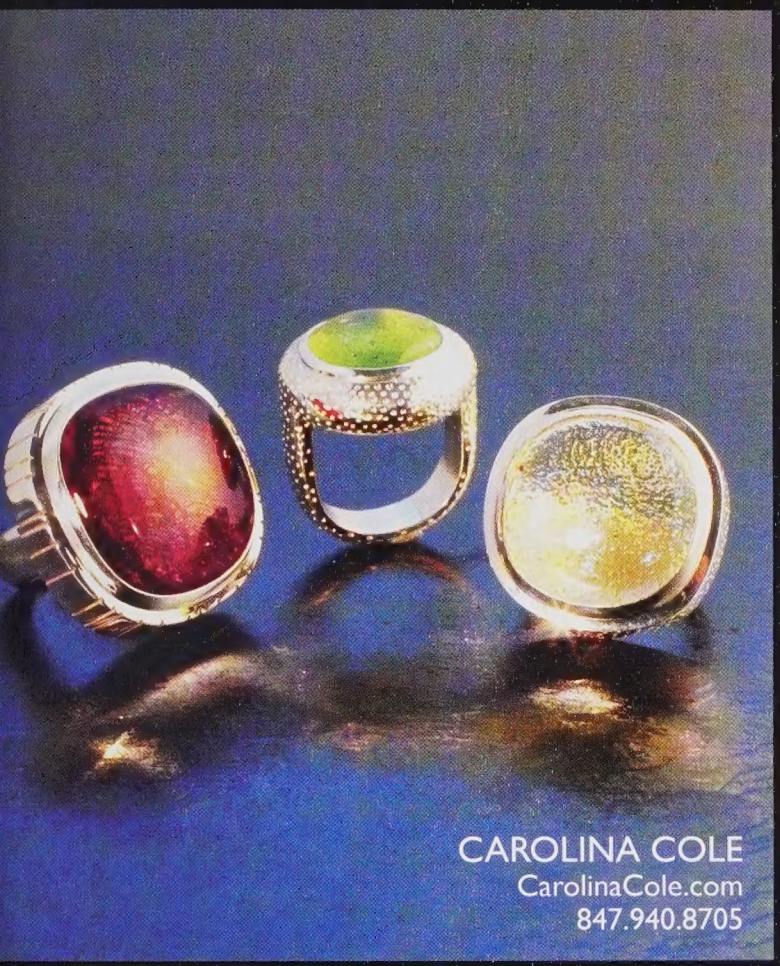
obsidian gallery



amanda outcalt
pear lady brooch, 2008
sterling silver, copper, enamel, stainless steel pinback wire
2.5"x1.5"x.25"

st. philip's plaza · 4320 n. campbell ave. suite 130 · tucson, az 85718
(520) 577-3598 · www.obsidian-gallery.com · info@obsidian-gallery.com

CONTEMPORARY DESIGN GROUP

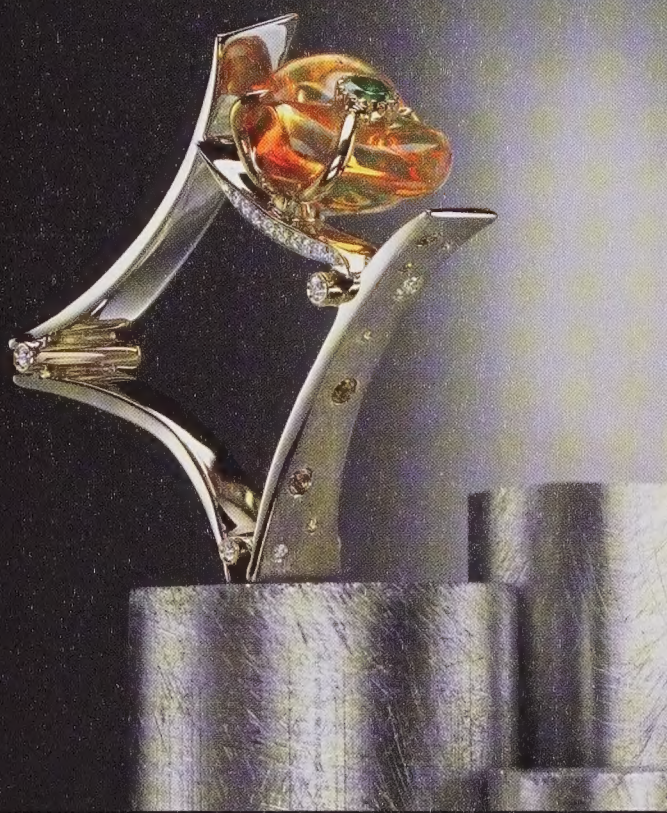


CAROLINA COLE
CarolinaCole.com
847.940.8705

JEANNE JOHNGREN
JeanneJohngren.com
212.233.0050

BELLE BROOKE
BelleBrooke.net
213.488.9470

MARK SCHNEIDER DESIGN
MarkSchneiderDesign.com
800.452.5804



FOR MORE INFORMATION ABOUT THE CONTEMPORARY DESIGN GROUP

724-979-4992 | www.CDGJEWELERS.com

CDG

LINDA THREADGILL - NECKLACE

MARILYN DA SILVA - BOWL

MARIKO KUSUMOTO - RINGS

HEIRLOOMS OF THE FUTURE

MOBILIA GALLERY

358 Huron Ave. Cambridge, MA · 617-876-2109 · mobiliaart@verizon.net · www.mobilia-gallery.com

TREASURES...

REBORN

A MASTER JEWELER WHO CREATES
NEW PIECES FROM YOUR RELICS

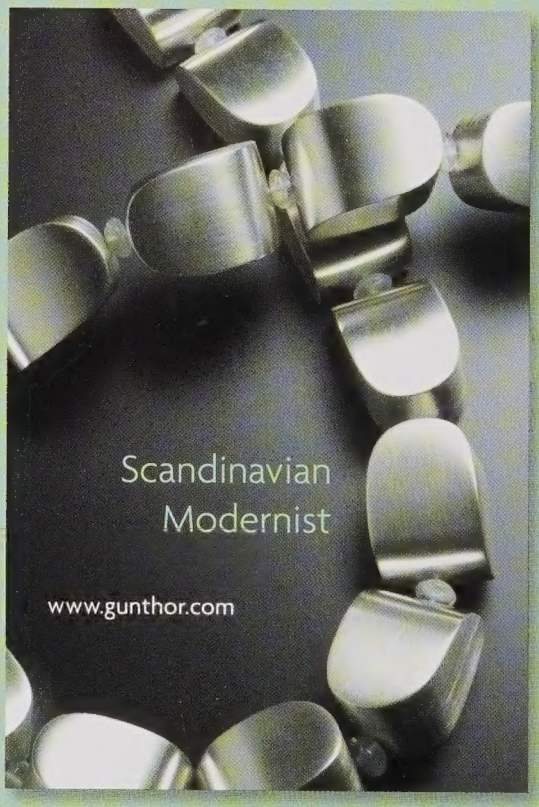
TAKAYASU JEWELRY ARTS / los angeles

714.334.3058

bytaka.com

GUN THOR

JEWELRY



EC DESIGN

Cell Ring: sterling silver, 14K pink gold and champagne diamonds

jewelry metalwork sculpture
emily c. johnson
www.ecdesignstudios.com

Do you carry Alternative Metals?
Now you can...
www. titaniumjewelrystudio.com

illumine i

GLORIA ASKIN
www.gloriaaskin.com
443.690.1610

HOUSTON CENTER FOR CONTEMPORARY CRAFT

Welcomes the SNAG Conference to Houston!

IRON:

Forged, Tempered, Quenched

Rebekah Frank, Raphide, 2007. Photo by Brent Bates, Onion Creek Studio.

January 16 – May 16

Made possible by generous support from Triple S Steel, Nancy & Rich Kinder, and Michelle & Frank Hevrdejs.

eXtreme Tea

January 16 – March 21

Curated by Tom Muir

TRANSMUTATIONS: Material Reborn

January 16 – March 21

Plastic and Resin Jewelry, Curated by Susan Sloan

Unique Shopping | Artists at Work

Tours & Workshops | Innovative Exhibitions

HOUSTON CENTER FOR CONTEMPORARY CRAFT
In the Museum District | 4848 Main Street | 713.529.4848
Accessible Parking Behind Building | www.crafthouston.org

HOUSTON CENTER FOR CONTEMPORARY CRAFT IS FUNDED IN PART BY GRANTS FROM THE BROWN FOUNDATION; HOUSTON ENDOWMENT, INC.; THE CITY OF HOUSTON THROUGH THE HOUSTON ARTS ALLIANCE; TEXAS COMMISSION ON THE ARTS; AND THE WORTHAM FOUNDATION.

Continental Airlines

Official Airline of Houston Center for Contemporary Craft

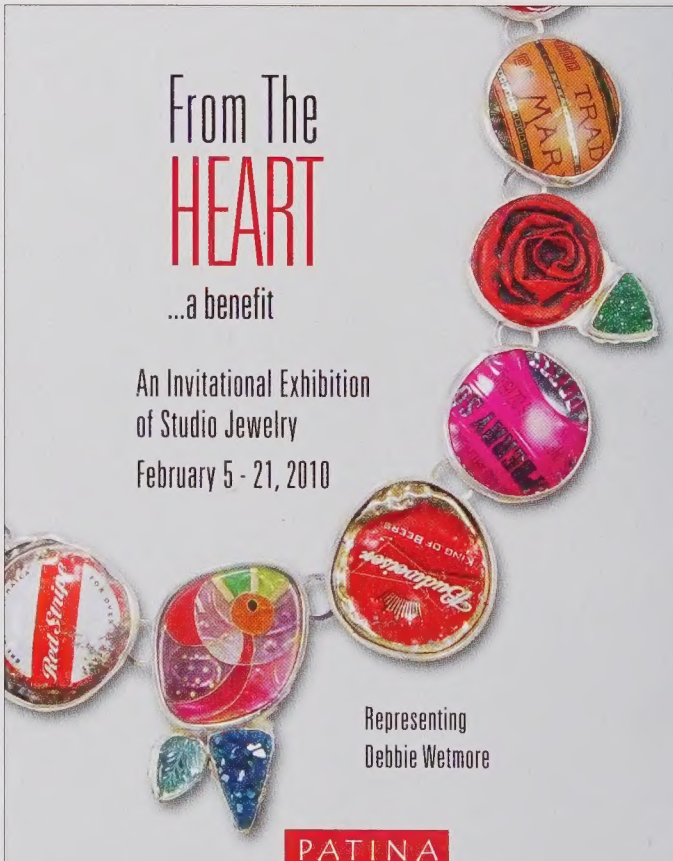
Marjorie Simon
PLANT LIVES
February 20 - March 20

Box of Blossoms. Brooch. Mild steel, vitreous enamel on fine silver. 2009.

GOLDESBERRY
• GALLERY •
2625 COLQUITT • HOUSTON, TX 77098 • 713 - 528 - 0405
www . GOLDESBERRYGALLERY . com

From The
HEART
...a benefit

An Invitational Exhibition
of Studio Jewelry
February 5 - 21, 2010



Representing
Debbie Wetmore

PATINA
GALLERY

131 West Palace Avenue, Santa Fe NM 87501
allison@patina-gallery.com • patina-gallery.com

REGISTER NOW FOR SNAG'S 39TH ANNUAL CONFERENCE

going to extremes

SPEAKERS:

Keynote Address by CAROLINE BROADHEAD, London, England
To The Edge

ROBERT BAINES, Melbourne, Australia
Extremities of the Bogus and the Authentic and Goldsmith Spaces in Between

KRISTIN BEELER, Long Beach, CA
Beauty and Other Monsters

KATHLEEN BROWNE, Ravenna, OH
Irresistible Impulse: The Maker and HyperPractice

GABRIEL CRAIG, Houston, TX
Altruism, Activism, and the Moral Imperative in Craft

DAVID HUYCKE, Hamme, Belgium
The Metamorphic Ornament: Re-thinking Granulation
Research Into the Metamorphosis of Granulation Towards Sculptural Silverwork

LAUREN KALMAN, Providence, RI
Pearls, Papules, Pain and Piercing

BEVERLY PENN, Austin, TX
Second Nature: Art as Primary Experience

CINDI STRAUSS, Houston, TX

SNAG
FOUNDED 1969

EVENTS:
Pin Swap, Professional Development Seminar, Education Dialogue, Portfolio Reviews, Demonstrations, Media Lounge, Vendor Room, Exhibition in Motion at the Museum of Fine Arts, Houston, Exhibition Crawls, Final Night Party and Dancing

Sponsor:
RIO GRANDE®
Since 1944

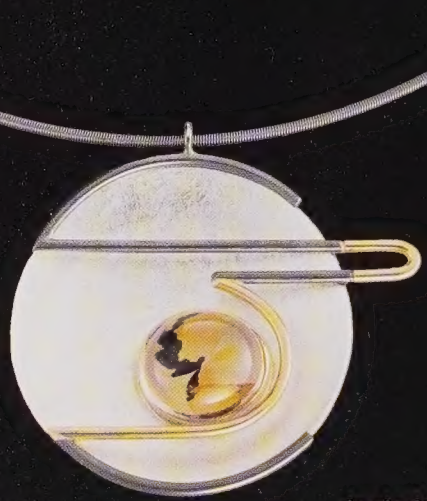
Host Institution:
MFAH
The Museum of Fine Arts, Houston

SNAG 2010

MARCH 10 - 13, HOUSTON, TX

Register Online at www.snagmetalsmith.org

Sugarman / Frantz



Janis Kerman

Elements + Alloys

globalDESIGN

international showcase of exceptional jewelers

February 12 - 14, 2010

Pennsylvania Convention Center

Room 202

next to Buyer's Market of American Craft

www.globalDESIGNshow.com

Master Designers in an intimate setting

Register Today

914-738-8485

Alex Sepkus

Aaron Henry

a proud supporter of www.snagmetalsmith.org

globalDESIGN is an independent enterprise operated by Jeweler's Resource Bureau

NO PROBLEM (?) NINE ISRAELI ARTISTS
CURATOR: DEGANIT STERN SCHOCKEN

EXHIBITION: FEB. 9 - MAR. 19
ARTISTS OPENING: SAT, FEB. 13, 7-9 pm.

CURATOR'S LECTURE AND RECEPTION: WED, FEB. 10, 7 pm
92ND STREET Y / LEXINGTON AVE. AT 92ND STREET, NYC
212.415.5500

GALLERY LOUPE FOR CONTEMPORARY ART JEWELRY
50 CHURCH STREET, MONTCLAIR, NJ 07042 973.744.0061 GALLERYLOUPE.COM

INTERNATIONAL CALL FOR ENTRIES:

Hauser & Miller Sponsors

METAL*inclinations*²

AN ONLINE EXHIBITION OF METAL ART JEWELRY

Deadline:
6/30/2010
Show opens online:
10/31/2010

For a Prospectus:
www.metalinclinations.org/enter

Produced and Presented by:
The Society For Midwest Metalsmiths
info@midwest-metalsmiths.org

Brooch above by Gillian Hillerud METAL Inclinations1

Charon Kransen Arts

Miami International Art Fair
January 6 – 10, 2010

Art Palm Beach
January 14 – 19, 2010

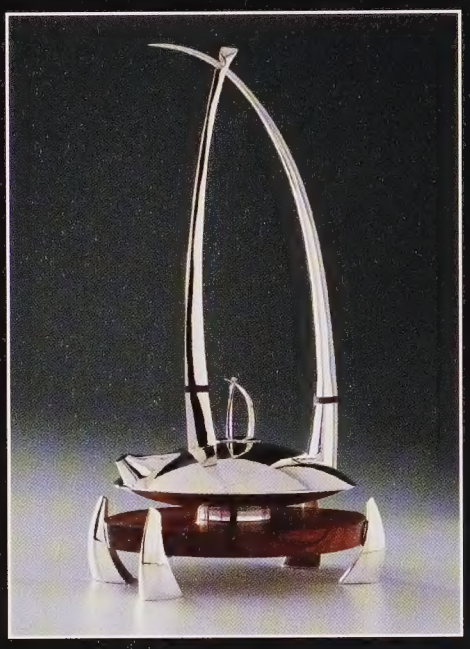
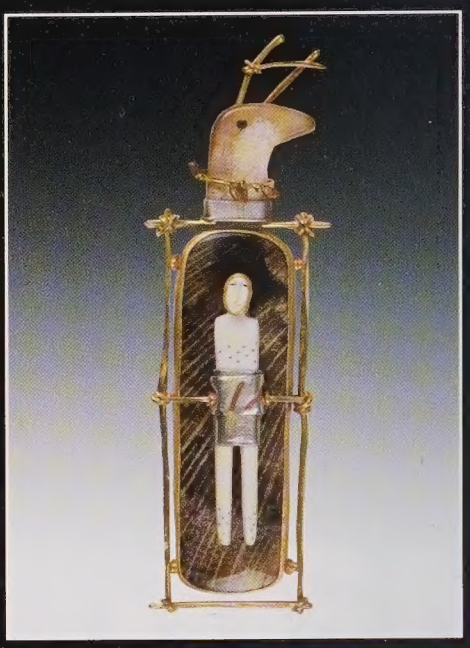
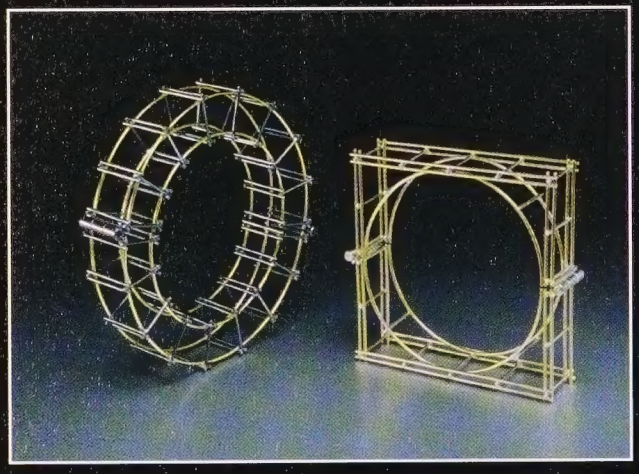
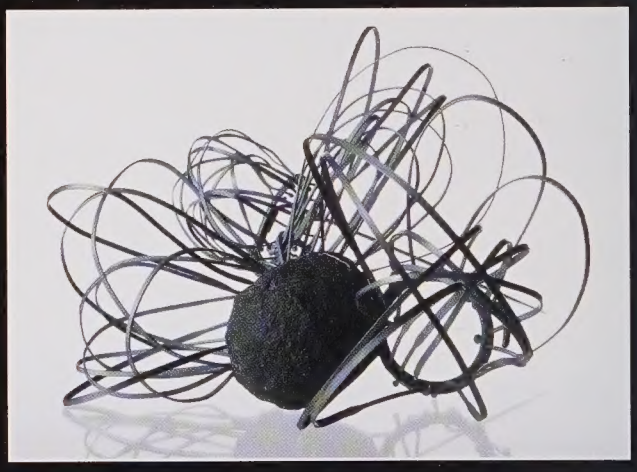
SNAG Conference, Houston
March 9 – 13, 2010

Stefano Marchetti, brooch, white gold 375, 2009

Jasmin Winter, necklace, silver, enamel, resin, thread, 2009

Specializing in international contemporary jewelry

Charon Kransen Arts (by appointment only)
817 West End Avenue, Suite 11C, New York, NY 10025
P: 212-627-5073 F: 212-663-9026
Email:charon@charonkransenarts.com
www.charonkransenarts.com

CRAFTBOSTON

A SHOW OF CONTEMPORARY ART, CRAFT & DESIGN
PRESENTED BY THE SOCIETY OF ARTS AND CRAFTS

April 9-11, 2010

Preview Party • Thursday, April 8th

Seaport World Trade Center • 200 Seaport Blvd • Boston, MA
www.craftboston.org • 617-266-1810

SOFA
NEW YORK

Sculpture Objects & Functional Art Fair

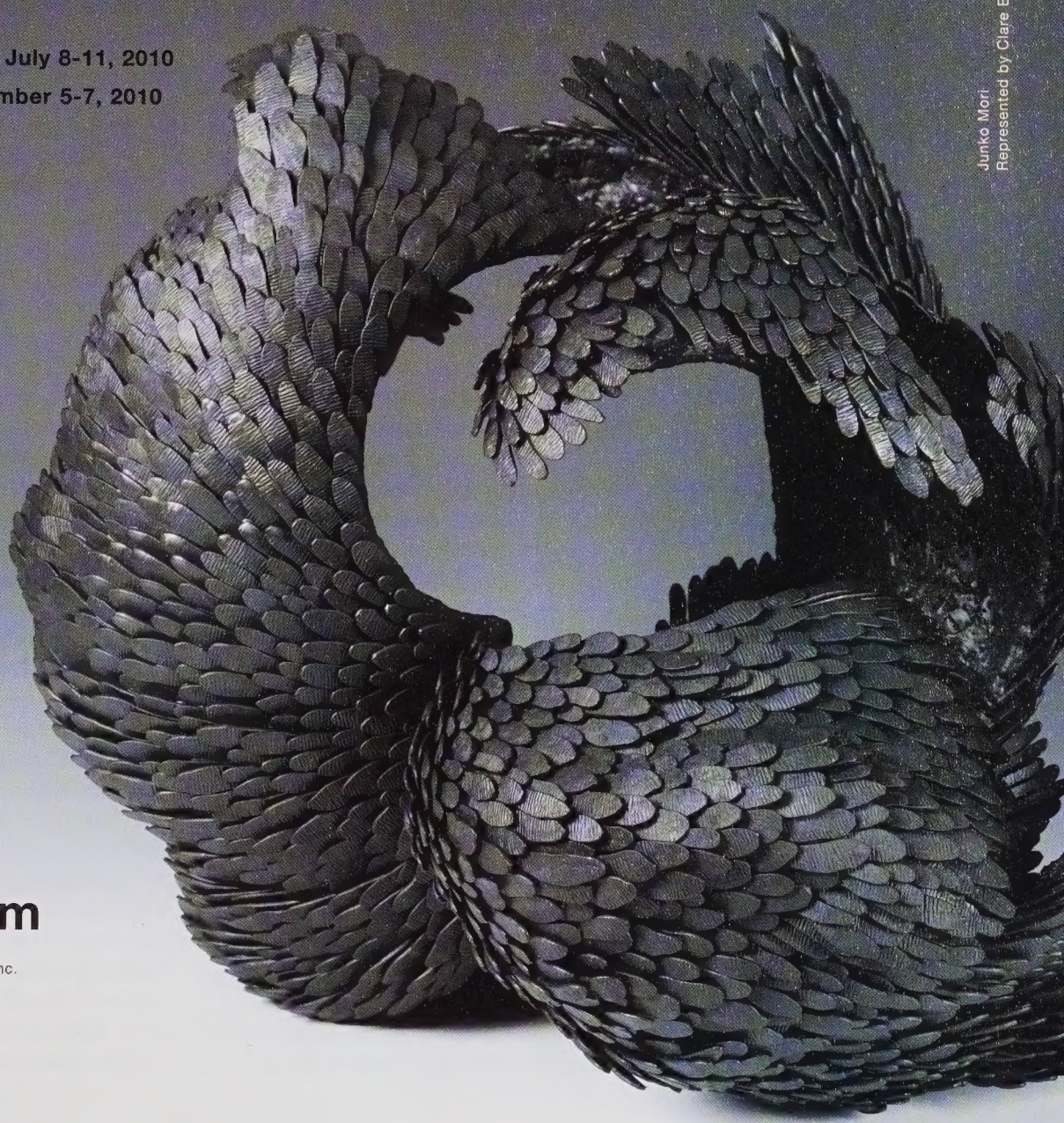
April 16-19
Park Avenue Armory

Opening Night Preview, Thursday, April 15

SAVE THE DATES

SOFA WEST: Santa Fe – July 8-11, 2010

SOFA CHICAGO – November 5-7, 2010



Junko Mori
Represented by Clare Beck at Adrian Sassoon

sofaexpo.com

Produced by The Art Fair Company, Inc.

facebook
Become a fan

Adorn: New Jewelry

AMANDA MANSELL

LAURENCE KING PUBLISHING LTD., 2008

Art Jewelry Today 2

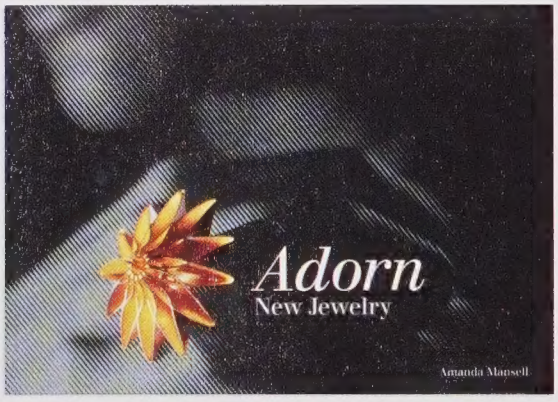
JEFFREY B. SNYDER

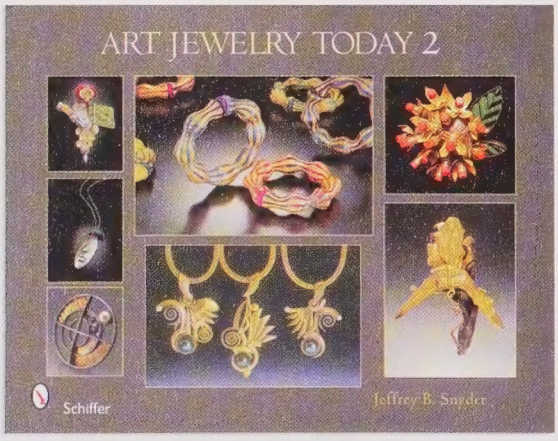
SCHIFFER PUBLISHING, LTD., 2008

BY URSULA ILSE-NEUMAN

THE GROWING number of publications on international contemporary jewelry serves as a barometer of the field's increasing visibility and global popularity. Most are coffee-table books, handsomely designed to satisfy even the casual reader's desire to flip through pages of beautiful objects. Jeffrey B. Snyder's *Art Jewelry Today 2* and Amanda Mansell's *Adorn: New Jewelry* are indeed abundantly illustrated with new jewelry from around the globe, and while not scholarly tomes, they have much more to recommend them.

Mansell, a graduate of the Royal College in London and manager of that institution's jewelry archives, illustrates the works of 176 jewelers with 460 images. Each object is silhouetted on the white page, which produces a uniform if somewhat stark appearance that places the focus directly on the object, but gives little sense of depth or human scale. Her frequent reference to jewelry design and designers, rather than jewelry artists, raises the question of whether the pieces she presents are unique or limited production works, and the photo captions offer neither this information, nor the techniques used or dates. Nevertheless, a valuable section provides brief resumes of each artist (unfortunately without birth dates) together with their country of origin and contact information, for readers seeking to "design, commission, or buy their own jewelry," i.e., the target audience.





Mansell describes the book as a global showcase of new jewelry, and indeed nearly 30 countries are represented, including jewelers from countries not well known for their contemporary jewelry including Thailand, Portugal, New Zealand, Russia, and Romania. On the other hand, nearly one-third (56) are British jewelers, and another third are from just four countries: Germany (19), Holland (15), Korea (14), and the United States (11). Many of the new artists have studied at well-known jewelry programs and live outside their native countries, but the author does not explore any cultural influences in their work.

In her introduction, Mansell refers to contemporary jewelry as an expressive art form that presents a platform "to debate and challenge" important contemporary concerns, including preciousness and value, human existence, cultural identity and memory, recycling, ethical metalworking practices, and the use of computer technology. Each of these important themes is addressed in reference to works by one or two artists, but there is no mention of historical precedents, such as the Dutch and British pioneers' use of non-precious materials in the 1960s and '70s, or Stanley Lechtzin's groundbreaking use of computer-aided design and rapid prototyping over the last 20 years. This two-page section is all too brief and no bibliography or reading list is included, which is a major deficit.

Furthermore, the themes in the introduction are not pursued in the ensuing chapters. They, in contrast, are organized according to basic jewelry types: earrings, necklaces, brooches, bracelets, simple wedding or commitment rings. The author also includes a sixth chapter on elaborate body jewelry, as well as "catwalk jewelry specially commissioned for couture collections," thus taking the reader "on a visual journey around the female body." Each chapter contains a title page prosaically describing the form (in "Earrings" we learn that "The ears are vital for our everyday existence: they aid communications...") A brief overview of the form follows, with cursory historical and cultural descriptions of each type of jewelry. Mansell awkwardly attempts to connect

On the merit of their wealth of contemporary jewelry images, both publications should serve as worthwhile additions to the bookshelf as well as the coffee table.

From *Adorn: New Jewelry*

traditional or ethnic jewelry with the design approach taken by the contemporary jewelers featured in the book, a difficult exercise since jewelry famously reflects its own time. The eye-catching section on "Body Pieces" features elaborate and often outrageous sculptural pieces which not only are the "show-stoppers" she calls them, but serious works that also raise issues of wearability and the role of adornment that are here unexplored.

Unfortunately, dictating chapters by jewelry type neglects the artistic meaning behind the individual works which Mansell admirably, albeit too briefly, began to set forth in her introduction. For example, Mansell explains in the introduction that Hayley Mardon's work in Kenya in collaboration with the company MADE includes reforming discarded flip-flops into beads, but that background is omitted in the image caption—it has essentially the same bare-bones caption as each of the 114 necklaces in that section. By presenting pieces as purely visual objects without reference to the ideas that inspired them, Mansell cannot fully accomplish her goal of "tell[ing] the story of what lies behind each piece of jewellery, from inspiration to completion," and enlighten the new and expanding audience she addresses.

In *Art Jewelry Today 2*, the second volume of a series initiated by the late Dona Z. Meilach, Snyder makes it clear that he is displaying one-of-a-kind pieces, using 630 images of works by more than 160 international jewelers, over 75 percent of whom reside in the United States and Canada.

Like Mansell, Snyder begins with a well-conceived introduction, titled "More Than Meets the Eye," a brief overview of 20th-century art jewelry movements followed by a discussion on where today's jewelry artists find their sources of inspiration. He mentions Nature, Personal Imagery, History, Mythology and Ethnic Influences, with Geometry and Found Objects tossed in at the end. In my view, an understanding of the ideas that inspire jewelry artists is central to making sense of the crazy quilt of forms, materials, and techniques they use to produce the finished object. Snyder, however, organizes the majority of his book according to materials used: gold, silver, mixed media, found and recycled objects, glass, and enamels. Snyder groups what he considers experimental works in the final section "Beyond Tradition," which curiously includes jewelers who once were pioneers of their field but are now well-established leaders.

Eschewing the uniformity of Mansell's approach, *Art Jewelry Today 2* features photography of contemporary jewelry in all its glorious diversity, using all sorts of backgrounds and lighting approaches. However, the lack of cohesive formatting from page to page creates a visual cacophony. Regrettably, Snyder offers very little biographical information about the artists, although he allows the jewelers to speak for themselves through thoughtful artists' statements. Snyder included a short recommended reading list and a useful index, but his resource list of artists provides inexplicably incomplete references to web sites or email addresses.

On the merit of their wealth of contemporary jewelry images, both publications should serve as worthwhile additions to the bookshelf as well as the coffee table. ●

Ursula Ilse-Neuman is the curator of jewelry at the Museum of Arts and Design, New York.

Shana Kroiz
Problem Solver

BY MARJORIE SIMON

THERE'S NO PROBLEM Shana Kroiz can't solve. Two part-time jobs in cities 200 miles apart? Commuter bus; bring portable repoussé pitch boards. Renovation on rambling old Baltimore home? Scrape, spackle, do all tile work by hand. Replace fallen portico on same? Rent crane. Studio in home with small children? Locate between kitchen and family room. First-time booth for Baltimore ACC show? Hard walls, fold into back of family car and slot together onsite. Tasks others might dread fill Kroiz instead with anticipation and excitement. Coming from a family of artists, architects, and designers, she never doubts that there's a solution.

Kroiz is currently the Special Events and Workshop Coordinator and founder of the Maryland Institute College of Art (MICA) Jewelry Center, where she is also an instructor and studio artist. I first met her when she was the impossibly young director of the famed 92nd Street Y Jewelry Center in New York. She had scoped out the inexpensive, convenient Peter Pan bus, and was commuting from her hometown of Baltimore, carrying her portable pitch board on which were always two or three copper forms in various stages of refinement. She was the first person I ever knew to have a Palm Pilot.

A graduate of Parsons School of Design with an honors major in metals and a minor in clay, Kroiz also spent a year studying with Robert Ebendorf and Jamie Bennett at SUNY New Paltz while an undergraduate. She completed her MFA a few years later closer to home, at Towson State University in Maryland. The combination of media makes her a natural for "sketching" her volumetric, sculptural designs in polymer clay before carving them in wax, then electroforming and enameling them. To me the clay models look like finished pieces, spirited, animate, and complete with pin stems or clasps, but to Kroiz they're a necessary first step. Rather than tiring of the design once she's completed the model, she can't wait to execute it in wax, and ultimately in enamel on the electroformed skin. It's obvious from looking at the array of work in various stages of completion that each phase has its own pleasures and problems to solve, so she's never tempted to omit the clay. Working this way allows her to refine the designs in wax before electroforming, as well as providing her with a means of working "clean" in a space her daughter, now eight, can enter and enjoy.

Modest in size, the "clean room" is flooded with light and festooned with drawings, sketches, models, and personal memorabilia. A "clothesline exhibit" travels along two walls, surrounding the artist with lively images. A seemingly endless variety of Kroiz's signature forms cavort on every surface. Behind this, tucked away in what might have been originally servants' quarters, is a small workroom for fabrication and enameling. With two tall windows on adjoining walls and, in summer at least, a verdant view, it is off-limits to the children, since it contains not only (lead bearing) enamels, but also the electroforming tank (on wheels stashed beneath an old utility sink that came with the house), where she can check on plating progress in the middle of the night if need be. In reality she does much of her enameling in the studio at MICA, where she can safely spread out while students are on vacation. The small rooms have the advantage of walls for shelving, bulletin boards, and postings of all kinds. From her central spot Kroiz can hear all that goes on in the house, even supervise homework, impossible if she had chosen the larger subterranean basement for her workspace.

Kroiz's forms are based loosely on sea creatures, and in fact they seem to be futuristic denizens of a universe as

A selection of Shana Kroiz's jewelry displayed in her studio.

Shana Kroiz in her home studio in Baltimore, Maryland.

Regal Dancer (pendant), 2008
silver, electroformed copper, enamel, mother of pearl, fur
5 ¼ x 3 ¼ x ¾"
PHOTO: RALPH GABRINER

imagined by Niki de Saint Phalle and Jacques Cousteau. Plump, vivacious, colorful, they float and dance in zero gravity, some deep brown to bronzey green, others pink and blue and girly. Every part of the construction is well thought out: individual elements are threaded and screwed into attachments that have been electroformed into the structure. Much larger brooches might have fabricated backs or prong settings for sculptural elements. Early brooches nestled in constructed boxes and were backed with carved wooden supports. Though she claims to have streamlined her fabrication techniques, the new work is anything but slapdash. A new series of production earrings, exhibited at the Baltimore Craft Show in February 2009, is electroformed for weightlessness and patinaed or plated instead of enameled. A large sculptural cuff studded with a few gemstones snaps satisfyingly in place and is, of course, comfortable to wear.

Her iconic forms haven't changed much over time, except to become more refined, developed, and complex, as she has moved from die-forming, chasing, and repousse to electroforming, frequently as a basis for covering with painterly enamels.

Still young after 20 years in the studio, she claims to still have that "giddy-falling-in-love-feeling" at her bench.

Electroforming creates a lightweight shell structure capable of emerging with a smooth, not knobby, surface. Though many are subsequently enameled or plated, some are designed to be used direct from the bath with a rich umber finish. Wearability is always a consideration. Though large and definitely noticeable (a waitress can't help commenting on her necklace), these interactive set pieces are intended for the body, and the forms must move with it and sit comfortably there.

Shana Kroiz personifies some of the best impulses of the field: her dedication as a teacher, her love of making, and her devotion to family compete for her not inconsiderable energies and attention and she is generous with all. She cheerfully accepts that she can no longer work through the night and that whatever has been interrupted for child-centered activities will eventually resume. It's a dilemma faced by most women, especially women who are artists: pulled, though not always conflicted, by strong creative urges that are not always resolvable. Unfailingly positive, Kroiz may be the embodiment of the hopes and goals for women in the last 40 years: to enjoy, in Freud's words, love and work. Still young after 20 years in the studio, she claims to still have that "giddy-falling-in-love-feeling" at her bench. ●

Marjorie Simon is a jeweler and writer living in Philadelphia.

The Unimportant Collector

Anonymous, Inc.

BY RON PORTER

WHEN I ASKED about a particular piece of jewelry the other day I was told with great excitement by the gallerist that an *Important Collector* had bought the piece. I wondered how many times and with what varying meanings this label had been used. It is a very pregnant term, practically inviting scrutiny.

We all know the names: Drutt, Farago, Schneier. And we know the initials: MAD, RAM, MFAH, BMA. These individuals and institutions have contributed immensely to the public recognition and promotion of contemporary art jewelry. The former, thoughtful and disciplined women, have amassed sizable collections. Each has a focused desire to capture the best examples of contemporary jewelry by the skilled, innovative artists of her day. These collections, though surely personal, have been constructed with an eye toward documenting a movement as well. Such collections are invaluable resources for the "student" of contemporary jewelry. We owe them a great debt of gratitude and respect for their contributions.

Institutional collections, at their best, should be comprised of articles of jewelry that exemplify the vision and mission of each institution to serve its broad audience. Institutions may purchase or accept a gift of an entire personal collection, if it serves its goals. More often, the institution picks and chooses pieces from many sources to curate a comprehensive, representative sampling of jewelry that serves to further its vision. Indeed, the process of choosing and editing from personal collections may allow them to include works that it could acquire in no other way due to funding issues, staff turnover, etc. However, there are always "holes" created by the mismatch between the personal and the institutional vision. And institutional collections of body adornment have always been problematic because of the necessary removal of the wearer from the equation. There are those in the field who insist that jewelry without a wearer is not complete, a different thing altogether; monikers such as "personal sculptural object" or wearable art have emerged as a consequence.

The connoisseurship of these private and public collectors has an importance that cannot be overstated. But exactly what is *important*? Auction houses have long touted the *important object*, the *important collection*, or even the *important collector*. I've never known exactly what these labels mean. It seems a gemstone is important depending on its cut, clarity, color, or weight. But sometimes it seems that *important* is used to describe the person who might have owned it, worn it, designed it, or consigned it. What criteria must be met to label anything *IMPORTANT*? Indeed, today's jewelry often has no gemstones and no precious metal. It may be wholly composed of detritus. Can this jewelry ever be *important*? Can its collector ever be considered *important*? In seeking an answer, I've concluded that my understanding may hinge on what an *important collector* may *not* be. In that spirit I salute the *Unimportant Collector*:

We collect because we must. While this is true for most collectors regardless of what they collect, collectors of contemporary jewelry generally have many common goals. Above all are the personal reasons that make every collection unique; another is the added benefit of wearing these pieces themselves. There is something exciting about collecting examples of the creative output of the collector's own time. The sense of the "now" is very seductive, and most collectors of contemporary art enjoy being a part of the creative process as it occurs. We don't worry much about future value of our collections, or even whom history may deem worthy of mention. We understand that our personal collections have characteristics that distinguish them from institutional, curatorial, or investment-based collections. Our collections may have stunning masterpieces, but are more likely to have "lesser" works. We are drawn to individual works because they reflect and validate our shared value systems. Thus the art and the collector of contemporary jewelry create a symbiotic relationship.

We know each other by the jewelry we wear. Is that a *Bob Ebendorf*? Whose brooch is *that*? Where did you *find* it/him/

All in all, we serve an important purpose to the health of the discipline we love.

her? *Where* can I see more? These questions are our life's blood. For us, jewelry is not simply adornment; it helps define who we are. It complements the face we want to present to others. Anywhere two or more of us are gathered together in jewelry's name is cause for celebration, lively discussion, and shared satisfaction.

We are eager lifetime learners. It simply is not enough to happen upon a great piece of jewelry. We want to know everything about its content, its construction, its maker, and its place in an artist's body of work. We ask questions of anyone willing to give answers. We attend artist presentations, seminars, MFA exhibits, SNAG, SOFA, and gallery crawls. And we read... voraciously. Books, journals, anything that will help us to learn more about a favorite artist, a new kid on the block, or where a body of work may fit into art jewelry history.

We try to fly under the radar. Being "relatively unknown" has many rewards. We can enter a gallery or trade booth and really look at what is offered. We can sit in a lecture and ask questions without any attempt by the speaker or other attendees to wonder what subtext might lie behind the question. This occasional anonymity is liberating, because we are free of the baggage and expectations to buy which sometimes befall the well-known collector.

We grease the wheels of artistic commerce. Crudely stated, perhaps. But it is through our purchases that an artist and his or her gallery can succeed and continue to add to the dialogue of today's jewelry. Materials, space, time, and equipment do not come cheap. It may be the number of works sold to unimportant collectors that most encourages an artist's methodical progression to great promise. Indeed, this may be the most important contribution of the Unimportant Collector. We also "belong" to many groups and not-for-profit institutions, which help to keep us current while supporting organizations in need.

We are loyal to a fault. We are not interested in the "one from column A, one from column B" philosophy of building a collection. We buy what we like from artists whose works speak directly to us. We usually collect in depth to grow with the artist and embrace his vision throughout its evolution. The artist's successes and failures are shared and we take very personally any public indifference to the artist's work.

The author remaining under the radar, while wearing a brooch by MARJORIE SCHICK *titled* De la Luna/Del Sol *from 2000.* PHOTO: MANA HEWITT, 2007

We are art jewelry ambassadors. We promote an artist's work every time we don a piece of his or her jewelry. We present it to the world fearlessly and passionately. We *want* someone to ask us about our jewelry. There is no rationality to our devotion to the work or to the artist. It is simply a part of who we are and whom we present to the public.

So that's the profile of the Unimportant Collector. Does it help define *important* in the context of this query? Probably not, but it delineates characteristics that may stimulate discussion and beg the need for consensus. The Unimportant Collector may not have been labeled heretofore; no books have been written by or about us; our names are not on the lips of the Ones in the Know; museums and other institutions are not banging on our doors. But sometimes we have *just* the piece of jewelry to complement an institutional collection. And sometimes, because of their earnestness, our questions provoke a more considered thoughtful response. So all in all, we serve an *important* purpose to the health of the discipline we love. We are not irreplaceable, but we are vital. And most of us don't mind being unimportant.

Ron Porter is a perpetual student and longstanding member of the Art Jewelry Forum.

Copycat, Copyright, or Coincidence

Maker Beware

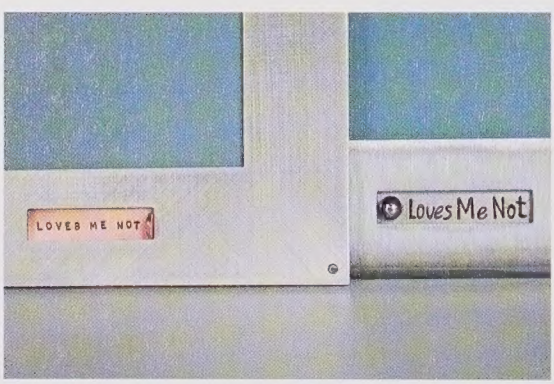
BY HARRIETE ESTEL BERMAN

HOW OFTEN have you said or heard, "That looks just like ... (insert artist)'s work." The arts and crafts community is suffering from "copycat-ism" or more accurately, infringement of intellectual property and/or copyright violation. It runs rampant in schools and universities, wholesale/retail shows, stores, galleries, books, and even award competitions. The issue is not new, but the Internet has both exacerbated the problem and provided a viable path for confronting it.

For years, major craft shows have grappled with whether to admit copycats or imitators of an original artist or maker. Should a copycat be automatically disqualified? If the selection criteria mention anything along the lines of originality, creativity, or inventiveness (as it often does), then a copycat should be eliminated—no gray area here.

But what about commercially oriented wholesale/retail shows, galleries, web sites, or other market venues? What about knockoff manufacturing? All of us are hurt by this practice. As a general guide: If the consumer is or could be confused, it may be an infringement. If so, the imitator has committed a civil crime and is depriving the originator of potential income and diverting attention away from their work.

Copycat target:
BIBA SCHUTZ
Tips Cuff, 1993
sterling silver, bronze
4 x 4 x 1 ¼"
PHOTO: RON BOSZKO



KAREN KRIEGER
Detail of *Change of Heart Picture Frame: Loves Me/Loves Me Not*, (on left), alongside copycat version, which sold for a fraction of the price.
PHOTO: DAVID MONTGOMERY

A number of artists and small firms are struggling with these issues in a very personal way. Boris Bally of Humanufactured, Jim Dowd of Beehive Kitchenware, and John Rose of 2 Roses have all initiated legal proceedings against imitators, sometimes winning settlements or at least stopping the imitator. Among the many other artists confronted with knockoffs of their designs are metalsmiths Karen Krieger, Biba Schutz, and Susie Ganch. Shrugging one's shoulders is not the answer: it hurts not only the individual, but the community as a whole. Karen Krieger saw a metamorphosis of her original handmade picture frame appear on the shelves at Target with the extraordinarily similar switchable phrase "He Loves Me/He Loves Me Not," and at a much cheaper price. The frame's main appeal was the sliding tab, which allowed the words to be changed back and forth. When she tried to copyright this feature, she was turned down because the sliding text was considered a functional rather than decorative element. Unfortunately, copyright registration is not a cure all, but failing to take any action seems to further embolden imitators. Consequently, not only the individual is hurt, but also the entire community.

Academic programs, workshops, and instructional books must coach young artists on ethical issues such as copyright or trademark infringement. "Fair use" does allow copying for the purpose of education. But that work should not leave the cloister of the classroom and definitely not be shown in an exhibition or sold as "original" work. At a minimum, an attribution or a credit to the originator should be footnoted or referenced as a source (as is the common practice in print industry and the research field).

Instructors and teachers play a vital role as a first line of defense. At the very least, the appearance of impropriety should be indicated to the student. Whether the student arrives at the work independently or as a result of instruction, part of any student's growth involves finding their own voice, which is as important as learning a technique and is necessary for future success. No one wants to gain a reputation as an imitator.

Each artist and maker is personally responsible and must be an advocate for his or her work. Artists should not be reluctant to stand up for their work and their livelihood. It isn't impolite to protect your intellectual property. If action is not taken, the originator not only loses revenue but potentially any future claim to the designs they worked so hard to develop. The artist can start with a "cease and desist" letter, to inform the imitator about perceived infringements. (A sample letter will be posted on my blog and added to SNAG's Professional Guidelines in the future.) I don't want to encourage litigation, but an

Copycat target:
BORIS BALLY
Transit Chairs/Table Set, 1996
reused traffic signs, fasteners
PHOTO: DAVID L. SMITH

aversion to confrontation should not deter artists from pursuing copycats.

In addition, the artist should send a copy of such correspondence to any exhibition, gallery, show, wholesale/retail event, or book that displays the copycat's work. Every exhibition sponsor, show organizer, and dealer I recently spoke to on the issue (among them Beth Ann Gerstein and Wendy Rosen) agreed to remove imposter work if it is brought to their attention. Not only could they be sued for aiding in the infringement, but they also considered it a matter of professional ethics.

Finally, copycats should not be allowed to hide in broad daylight. Original work should be able to be featured online without fear of being copied or having ideas or designs stolen. Raising awareness and exposing copycats whenever and wherever we see them is the most effective approach. This is where the arts community should remain vigilant including online social networking sites.

After speaking to several artists and makers, I realized that many of them lack confidence and knowledge about what actions can be taken to reduce or confront imitators. I was especially surprised to learn that a number of them are reluctant to take any action at all. They do not want to be viewed as the "bad guy." Would you be polite to someone who repeatedly stepped on your toes or shoved you out of line? Perhaps, but you certainly would ask them to stop.

Buying, selling, or representing copycat work is not a good deal—it is stealing. Every art and craft enthusiast, collector, curator, event sponsor, and gallery owner can politely tell an imitator that their work looks uncomfortably similar to an earlier artist's work. Artists and makers can take simple and inexpensive defensive measures to protect their designs and techniques. Whether intentional or coincidental, a copycat still looks like copyright or trademark infringement to me. Ⓜ

Each artist and maker is personally responsible and must be an advocate for his or her work.

Harriete Estel Berman is an artist and author of SNAG's Professional Guidelines, *which can be found at www.snagmetalsmith.org.*

For further discussion and examples related to this topic visit Berman's blog at http://askharriete.typepad.com.

Delhi, India
Past Forward

BY CHITRA BALASUBRAMANIAM

IT IS SAID that the past reflects the future, and this is amply so for India's capital, Delhi. Indeed, to survey the current jewelry scene in Delhi, one needs to understand the past glory of the city. According to the historic epic *Mahabharata*, Delhi was founded in 2500 BC and served as the erstwhile capital of the Pandavas, and was known as Indraprastha. A village by that name did exist till the early nineteenth century. The descriptions of the jewels worn by royalty in the *Mahabharata* are evidence of trade in gold and precious stones even then. The earliest archaeological relic from Delhi has been traced to 300 BC.

Delhi and its environs have served as the capital of several empires. With power came wealth, with wealth came gold, silver, diamonds, precious gems, and more. As K.K. Duggal, regional director of the Gems & Jewellery Export Promotion Council, says, "Agra and Delhi were capital cities during the Mughal rule. The penchant of the Mughal rulers for jewelry is well known. Delhi has an old history of trade and retail in gold and silver." The famous peacock throne of Delhi, which has long since disappeared, was made for the fourth Mughal Emperor, Shah Jahan, in the seventeenth century, at a cost of more than $6 million, says G.C.M. Birdwood in *The Art of India*. "It represented all the glory of nature's coloring, with the sapphires, emeralds, rubies, topazes, and enamel that formed its chief decoration. The body of the throne also was a mass of diamonds and precious stones." The throne was plundered by Nadir Shah when he sacked Delhi in 1738.

Nineteenth-century diamond and emerald turban ornament from the Nizam of Hyderabad Collection displayed at the National Museum, Delhi, which hosted two successful exhibitions of the Nizam's jewels, and houses an important jewelry collection from across India.
PHOTO: CHITRA BALASUBRAMANIAM

In the seventeenth century, Emperor Jehangir gifted Noor Jehan with a necklace of 40 pearls, each pearl worth 40,000 rupees at the time (approximately $850 today). The Mughal rulers amassed huge quantities of gold, silver, and precious stones. During the time of Akbar, in the sixteenth century, rubies and diamonds were graded into different categories. Records were kept only of the top grade, which were deemed priceless. The rest were not even counted. The gaping holes in the *pietre dure* at the Taj Mahal's Red Fort even show ample evidence of the precious stones that were once studded in it.

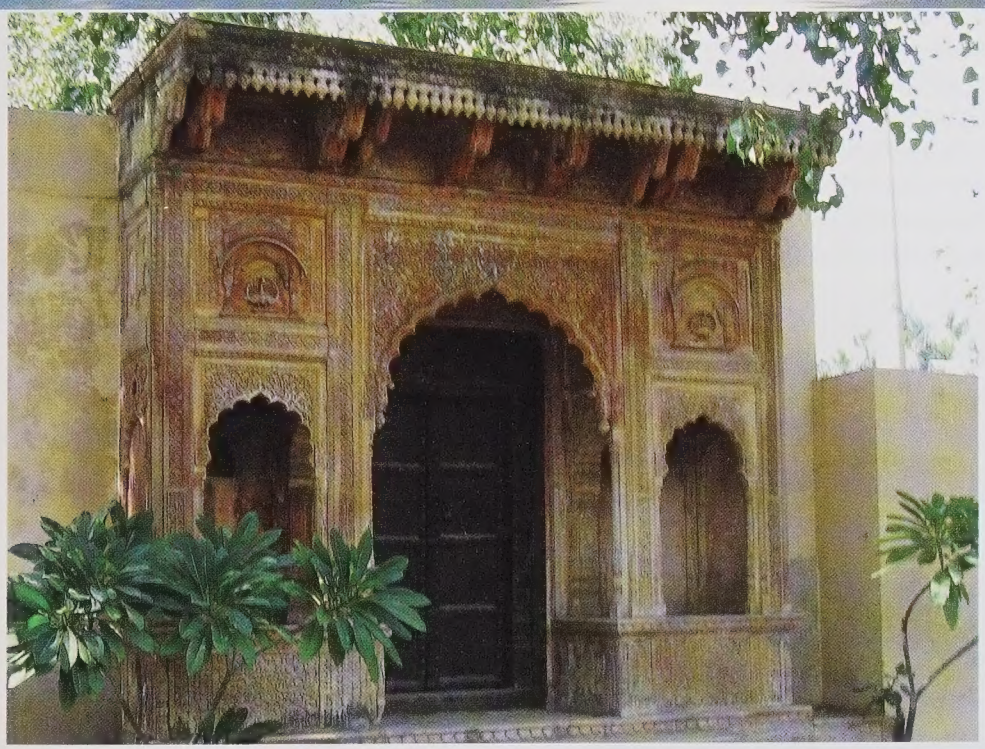
India's romance with gold and silver and precious stones has continued unabated. Most jewelry ornament today is made of 22k gold, "ornament gold," as it is popularly called. More rare is 14k or 18k gold, which is only used when studded with diamonds. R.C. Juneja, the general manager of Tribhuvandas Bhimji Zaveri, one of the oldest and amongst the most respected jewelers in the country, says, "Gold is seen as an investment, as it has a resale value linked to the current market rate. So it is much preferred." In fact, despite the current recession, domestic market sales continue to grow at a healthy 15 percent annually.

Most of India's techniques and exquisitely manufactured products have made their way to Delhi. Over time, craftsmen also settled in the city's alleyways, creating some of the finest jewelry. Duggal says, "In Delhi the main centers of Karol Bagh and Chandni Chowk together have as many as 5,000 retailers. The export from the Northern Region of Delhi and its environs can easily be worth over $800 million.

Such is the fondness for jewelry that even small neighborhood shopping complexes boast at least two or three jewelry shops. So in Delhi almost all types of jewelry making thrive. Most jewelry is crafted by family businesses, tracing their roots to at least three or four generations earlier. Their craftsmen are often members of families who have been associated with them, for many generations. It is very rare that such arrangements are broken.

Most traditional techniques survive today, happily satisfying the requirements of the increasing diaspora of affluent Indians. The narrow lanes of Delhi's Chandni Chowk hum with the activity of jewelers, some tracing their origins to the Mughal times. Dariba Kalan, a lane devoted

Such is the fondness for jewelry that even small neighborhood shopping complexes boast at least two or three jewelry shops. So in Delhi almost all types of jewelry making thrive.



Top: *The main street of Karol Bagh, the hub of jewelry retailers featuring leading jewelers of Delhi and India, leading to Bank Street and many shop-lined alleyways.*

Façade of the Crafts Museum with antique carved door and latticed yellow stone work.
PHOTO: CHITRA BALASUBRAMANIAM

Collar in green meenakari *enamel with large uncut* polki *diamonds, made by Bhuramal Rajmal Surana, established in 1735 one of the oldest court jewelers from Jaipur.*
PHOTO COURTESY BHURAMAL RAJMAL SURANA, MFRS.

to silver, thrives. Karol Bagh's Bank Street is populated by numerous jewelers, along with various craftsmen in the environs. For the traditional *kundan* and *meenakari* work, Jaipur (160 miles from Delhi) is still the nerve center. *Kundan*, in simple terms, is a process of closed setting stones in pure gold on a base of wax without the use of bezels or prongs, sometimes with the addition of enamel work on the reverse side. *Meenakari* is the traditional technique of enameling; a meenakar's proprietary colors are a closely guarded secret. Gandhi Market has today a host of *meenakari* craftsmen. Delhi's Karol Bagh area also features a number of machine shops that cut out designs from gold sheets. The machine-cut patterns are further elaborated with repoussé, open filigree, and other handcrafted techniques. Jeweler R.C. Juneja says, "The preference is still for handmade jewelry. Nearly 75 to 80 percent of all jewelry sold is made by hand. The exquisite handwork of designs cannot be duplicated by machines. Machines are used to make chains and bangles alone."

The glitzy interior of the Gold Souk at Gurgaon, a contemporary jewelry souk *or market which provides shopping from reputable jewelers and well-known brands under one roof.*
PHOTO COURTESY GOLD SOUK, GURGAON

Delhi is a cultural melting pot; its craftsmen are drawn from all parts of the country, bringing together a collection of techniques, skills, designs, and motifs. Most of these migrants to the city still cater to the population from their particular part of the country. However, with time, they become part of the cosmopolitan population of the city. The diversity of jewelry offered is amazing. Prakash Works in South Delhi features a team of craftsmen from Kerala (1750 miles from Delhi) who specialize in lightweight jewelry. Similarly, Karmarkar is a goldsmith from West Bengal (900 miles from Delhi), who operates from Karol Bagh,

specializing in bangles and *karas* (bracelets). It is these craft workshops that are the hallmark of jewelry trade and making in the city. They have their own repertoire of designs or execute designs for other designers and larger jewelry stores. They procure their own metal, or often the gold is provided by the customer.

Most jewelry exhibitions in Delhi are private affairs. Designers such as Poonam Soni, Aparna Gujral, Asha Kamal Modi, and Art Karat are among the most popular designers today. Huge trade shows have not been successful, despite great efforts. MMTC (Mines & Minerals Trading Corporation), a large public sector enterprise, holds its consumer/retail exhibition during Diwali (the Indian Festival of Lights, worshipping the goddess of wealth, Lakshmi; occurring October or November, depending on the Hindu calendar). The best occasion for jewelry sales are either at weddings or during the Diwali festival, which includes a day of celebration, "Dhanteras," when jewelry and new utensils are traditionally bought.

Otherwise most jewelry manufacturers organize exhibitions for their clientele in their showrooms. Exhibitions are also sometimes held at five-star hotels where it is possible to install high-security surveillance. Dedicated exhibition halls have yet to take off; the Export Promotion Parks in neighboring Noida has some well known Export Oriented Units, or manufacturers. The Crafts Museum in Delhi also allows for craftsmen from across the country to come and demonstrate and sell their wares. These include *Thewa*, craftsmen specializing in tribal jewelry in gold and silver from Jharkhand and Chattisgarh.

Formalized courses for studying jewelry design and production are just becoming popular. However, many of the various techniques like *kundan*, *meenakari*, granulation, or filigree are best learned at the feet of a master craftsman or through the handicraft training courses sponsored by the government. Many craftsmen, after acquiring skills from their father or grandfathers, proceed to formal schools for more training, such as The Indian Institute of Gems & Jewellery in Mumbai, the Institute of Gemology in Delhi, or one of six private institutes in Delhi that teach courses in jewelry, design, and gemology. The National Institute of Fashion Technology, run by the government, has centers throughout the country, with a curriculum revolving around design and common jewelry-making techniques of drawing sheets, wires, and soldering.

The jewelry market in Delhi is a vibrant one, offering precious and semi-precious jewelry from the country and abroad, with Italy as a major source. Indeed, the growth and consumption of jewelry in Delhi is so strong that many jewelers from Mumbai, India's commercial capital, are now turning to Delhi as a promising new retail outlet.

The preference is still for handmade jewelry. Nearly 75 to 80 percent of all jewelry sold is made by hand. The exquisite handwork of designs cannot be duplicated by machines. Machines are used to make chains and bangles alone.

On the left, a pair of bangles in an elephant design (with ends curved up like raised elephant trunks), with green and rare pink enamel and polki *diamonds. On the right is a bangle with* polki *diamonds and interior* meenakari *enamelwork.* PHOTO COURTESY BHURAMAL RAJMAL SURANA, MFRS.

Chitra Balasubramaniam is a freelance writer and photographer, based in Delhi, who specializes in the arts and crafts of India.

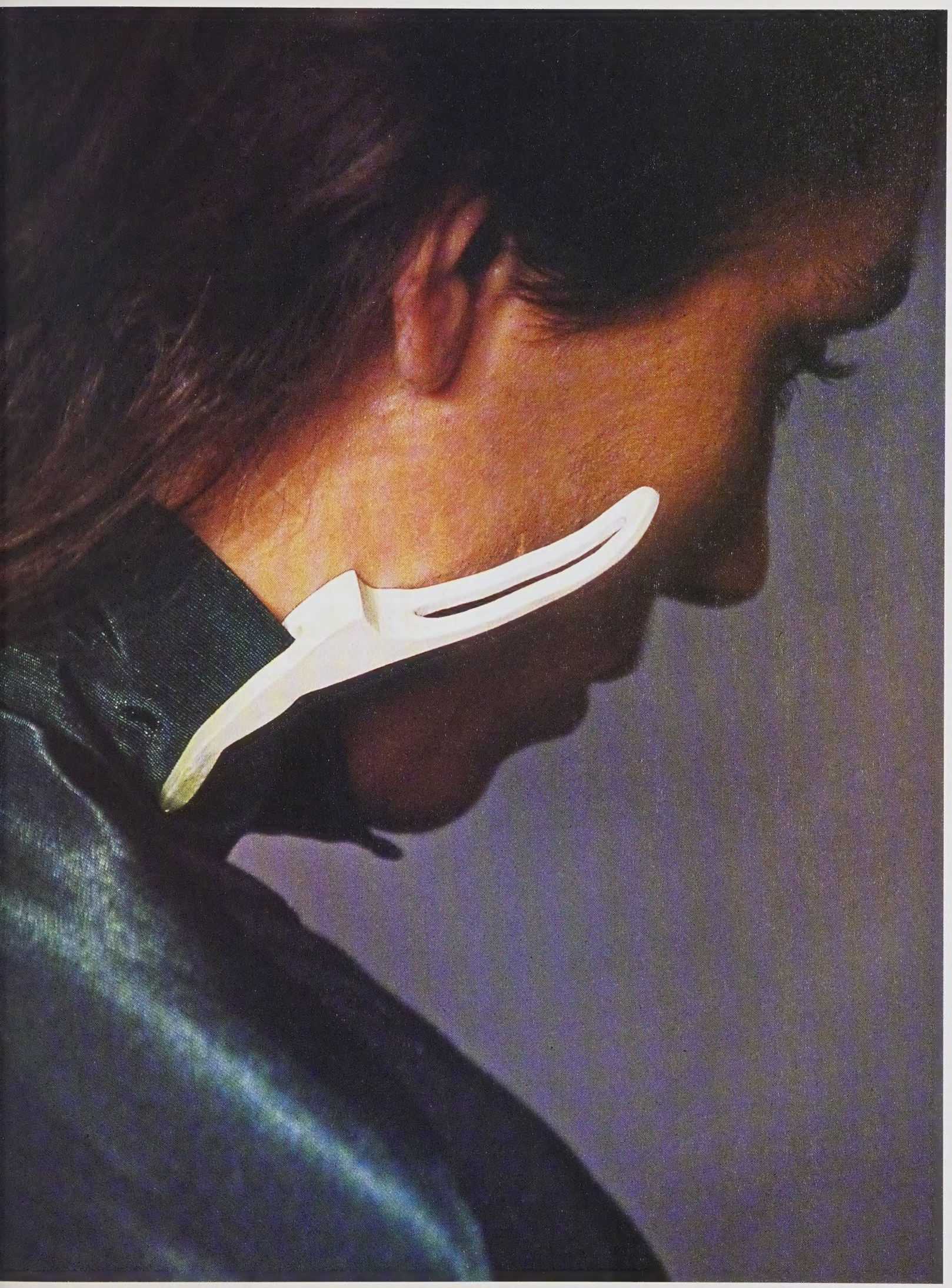
Fantastic Voyage: Rian de Jong

An explorer in both art and life, this Dutch jeweler is embarked on a journey of discovery

BY TONI GREENBAUM

The Lyra, Rian de Jong's boat, docked in New York Harbor, 2008

Stoeltje (chair), 1987
wood, acrylic
3 ½ x ¾ x ¾"



DUTCH JEWELER RIAN DE JONG is an alluring and charismatic being, a bold adventuress, and a compelling artist. She is refined in looks and demeanor—but don't let her gentle bearing fool you. She's one tough character, especially on the high seas, where she's navigated journeys through perilous storms during numerous ocean voyages around the world. De Jong, as a matter of fact, holds her captain's license to sail commercial tall ships, a remarkable achievement for anyone, let alone a woman, and travels for much of the time with her charming and affable life partner, Herman Marres, a retired informatics specialist, former Dutch politician, and professional seaman. This intriguing couple divides their time between an 1,100-square-foot apartment in Amsterdam and a 50-foot sloop, the *Lyra*, which they sailed to the United States from Holland via Scotland, Greenland, and Labrador in 2007. As of this writing, May 2009, the boat was docked at Liberty Landing Marina, Liberty State Park in Jersey City, New Jersey, where it had been since October 2007. They also own another, slightly smaller vessel that is harbored in the Netherlands. Named the *Helen*, it is the oldest classic wooden sailing sloop made by foremost naval architect Laurent Giles in 1935. Although skilled in myriad techniques, since 2003 de Jong has concentrated on electroforming, a method that lends itself well to her nautical lifestyle. In fact, the very process of electroforming, whereby copper ions build up continuously on a matrix, might be viewed as a paradigm for her stylistic growth, along with her peripatetic way of life.

Brooch, NY NY, 2009
copper, 24k gold, gemstones
2 x 2 x ¼"
ROTASA FOUNDATION

Ring NY NY, 2009
copper, 24k gold, garnet, rock crystal, smoky quartz, agate
2 x ⅝ x ⅜"

The *Lyra* is a model of domestic and professional efficiency. It includes a small kitchen and a living-dining area complete with banquette seating, tiny elevated office, and toilet-laundry facility. The sleeping cabin doubles as de Jong's studio; her electroforming bath is installed in the shower. Here, copper forms develop, bit by bit, upon sculpted wax models that usually include rough and/or faceted semi-precious stones, both large and small. The pieces in her latest series, featured in a spring 2009 exhibition, "NY NY: Right Before My Eyes," at Gallery Loupe in Montclair, New Jersey, are complex and dense in both semblance and meaning. Multilayered brooches, rings, and necklaces are inspired by the frenetic sights and sounds of the city that surrounds her, melded with the spatial serenity engendered by the icebergs, rocks, and mountains of Greenland, one of the couple's last moorings. Although all of the pieces in this series possess gritty surfaces, some of the brooches are architectural, combining hefty, three-dimensional carapaces with horizontal lattices that capture the appearance of the trucks, steam shovels, cranes, and dumpsters located around the marina. Others are flat squares, set with an assortment of translucent stones that vary in size, color and shape. As a result of their placement, when held up to the light, the jewels appear to float like heavenly stars. These brooches are further embellished with one or more planet-like orbs that seem to have been deflated, and often reveal the artist's fingerprints, perhaps signifying interdependence between the universe and humankind. Taken together, the two series mark a daily cycle. The former group may be viewed as representing the cacophonous daytime energy of a construction site, while the latter has the peaceful quiet of a night sky. Unfinished copper surfaces in both are transitional.

She thinks visually, sensually, somatically, the work constantly responding to her extraordinary temporal circumstances.

De Jong sometimes leaves them raw, relying on procedural discolorations from the heat used to burn out the wax core from the electroformed mass to provide subtle tinting. Most examples will, nevertheless, be goldplated, to heighten the contrast between metal and stone. De Jong does not subscribe to a material hierarchy; any substance may be used to create jewelry. She employs precious metal solely for color, not intrinsic value or even as an ironic indicator of wealth, and, in fact, at times applies acrylic paint to portions of the gold surface to further enhance the patina, chiaroscuro, and texture.

De Jong excels at making rings, always a challenging format given the design limitations imposed by their function. In the late 1980s and early 1990s, some of her works spanned the entire hand, while others soared high above the fingers or dangled deeply below. In her latest work, chunky configurations are composed of grainy, goldplated copper bands which feature jagged "landscapes" made from minerals and semi-precious stones that appear to grow out of their bases, evincing structure, germination, change, and contradiction. These rings, like their related brooches and necklaces, are visceral, direct, tactile, and talismanic, much like the ancient jewelry they recall. In fact, the dramatic dissonance between "eroding" bright gold-plate with rough-cut garnets, aquamarines, peridots, and amethysts indicates a nomadic association of which de Jong is unaware, and presents, nonetheless, as reminiscent of ancient jewelry done by migratory European tribes such as the Huns, Franks, Lombards and Ostrogoths. Indeed, de Jong shares much with these early medieval craftsmen, all prolific jewelry makers, who, out of necessity, worked while on the move.

De Jong's oeuvre is serendipitous, demonstrating no typical style. As each individual piece is teeming with energy, every set evolves out of what came before. She thinks visually, sensually, somatically, the work constantly responding to her extraordinary temporal circumstances. During the voyage to Greenland she found ceramic shards, which were incorporated into a single circular brooch – an homage to Augpillatog, the southernmost Inuit settlement, located on Prince Christian Sound. Friends occasionally give her objects scavenged from their travels that lead to new themes and variations. She has used, for example, pieces of black branch coral, a gift from a deep-sea diver, as the framework for brooches sometimes embellished with orange coral and pearls, or electroformed copper. This natural material, which de Jong regards mostly for its potential as abstract shape, suggested wholly crafted, electroformed copper versions, which she patinated an aged-looking, dark greenish-black, simulating ancient hoards buried in the earth for centuries, as well as striking a parallel between black coral, a vital substance, and corroding metal. De Jong poses the question: "What is dead; what is alive? What is animate, what inanimate?" In stark opposition are sleek, ovoid white porcelain brooches, created in 2006 during a three-month residence at the

Top: *Hand Jewelry*, 1989
wood, acrylic

Hand jewelry, 1989
wood, acrylic
2 3/4 x 4 x 1/4"
PHOTO: TOM HAARSTEN
STEDELIJK MUSEUM AMSTERDAM

European Ceramic Workcentre in the Netherlands. Like some in the black coral "Autumn" series, these lithe, free-form pieces were combined with electroformed copper, boldly juxtaposing smooth with coarse, light with dark. Graphic outlines of the cast ceramic brooches, as with the black coral works, simultaneously define graceful voids. Negative space, of perpetual concern to de Jong, was explored three-dimensionally in 2004 and 2005, within compositions that feature openwork pods of twisted copper wire that occasionally enclose tiny minerals but are mostly left empty. A palpable nothingness expresses the poetry of absence contained within this vacuum. Ephemeral, wiry buds jut upward and outward from horizontal, electroformed "branches," dangle precipitously from rigid torques, or append ceramic "bulbs." Some portend characteristics of the recent New York jewels; however, in essence, the heavier, almost creature-like, capsules of her latest work deviate radically from their airy predecessors.

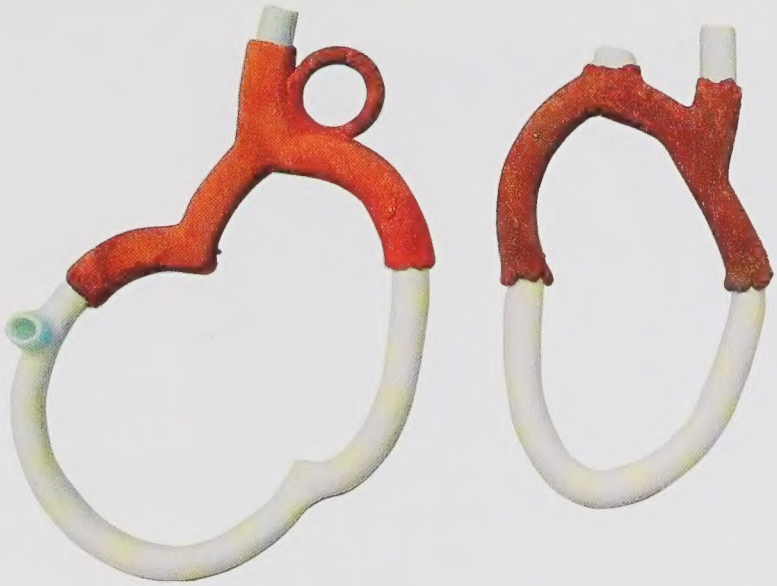
De Jong studied jewelrymaking with Marion Herbst at the prestigious Gerrit Rietveld Academie in Amsterdam. She graduated in 1985 and promptly began a tour boat company with Marres, from whom she had taken cruising lessons, setting sail for Portugal. Contrary to Herbst's concern that she would abandon jewelry, de Jong managed to create pieces from detritus found on the beach. In 1986 she was invited by Paul Derrez

Four Directions
(brooches), 2008
fur, copper
3 x 2 3/8 x 1/4"
ROTASA FOUNDATION

to participate in the tenth anniversary exhibition of Galerie Ra, in Amsterdam. Needless to say, she had scant resources with which to work. A most enterprising person, with a strong desire to incorporate the seafaring experience into her output, de Jong created "a necklace which could float over the ocean, colored by the salt seawater, made just by folding thin copper sheet."[1]

During subsequent chartered trips aboard their wooden schooner, the *Seraph*, to Turkey, Greece, the Middle East, and Thailand, de Jong was struck by the complete absence of waste among poor cultures, adapting their recycling practices for some of her own artwork. In 1987, toying with traditional perceptions of material, form, and purpose suitable for jewelry, and, consequently, loosening the constraints imposed by wearability, she carved a wooden "chair" brooch that slides onto a collar to be worn. The "legs" of the brooch not only form an attaching mechanism but also mimic human appendages as well as chair legs. The brooch appears to "walk" along the edge of the garment to which it is affixed, inverting common parameters of use; here, furniture "sits" upon a person, instead of the other way around. Wishing to pursue an investigation of the relationships possible between jewelry and the body, and, more importantly, the effects on both the jewel and its immediate environment created by gesture and movement, de Jong developed a series of "hand jewels" – graceful loops of interlocking wooden ellipses, spirals, and ovals that broadly encircle the hand, invading its surroundings, while arching the fingers and fist – which were shown at "Ornamenta I" in Pforzheim, Germany in 1989.

Although she experimented with metal, wood remained de Jong's medium of choice during the early 1990s. Undulating, sound-producing pendants were sketched in space with long wooden lines that had been circularly sawn from larger planks, boiled for malleability, and then twisted into calligraphic shapes, before drying solid. Respected British jewelry theorist Ralph Turner praised the suite as "...diagrammatic woodwork, with surfaces left rough and sensual. [Rian de Jong's] work has been called capricious; objects to be handled, yet demanding to be worn, they never fully surrender their status as autonomous objects."[2] As with many of de Jong's ideas, these wooden drawings would be reinterpreted in the early 2000s, this time in the guise of electroformed copper pictograms.



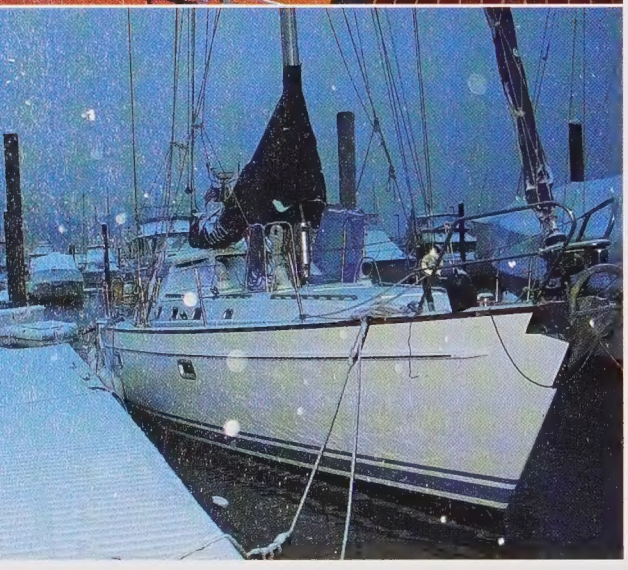
Brooch–Vessel, 2007
bone china, copper
2 ½ x 4 x 1"

Brooch, 2005
smoky copper wire,
gold plate, ceramic
4 x 1 ⅛ x 1 ⅛"

These enigmatic objects are small, personal containers created to accompany a wayfarer, the holes symbolizing loss along with our inability to bring all we desire with us, as we roam through life.

Inspired further by Turkey's chockablock cliffside dwellings, as well as those built half on land, half on water, or stacked one atop the other, de Jong began carving tiny house-like forms out of wood. This concept has accompanied her throughout much of her career, perhaps, prompted by a lack of solid roots. "Traveling Companions," a series of pierced wood flask and bottle pendants, which appear to derive from the diminutive wooden "houses," were developed during the mid 1990s. These enigmatic objects are small, personal containers created to accompany a wayfarer, the holes symbolizing loss along with our inability to bring all we desire with us, as we roam through life.

In 2004 de Jong was granted an Artist-in-Residency in Vienna from Galerie V&V that resulted in an exhibition there, followed by one at Galerie Spektrum in Munich. This series, aptly titled "Wanderings," richly illustrates the breadth and depth of her career. It is a brilliant corpus of pieces made from disparate elements including



Top: *Rian de Jong in her nautical studio, 2008*

Rian de Jong's boat, Lyra, *in Jersey City, winter 2007*

silver, copper, glass, fur, ceramic, black coral, pearls, and semi-precious stones. The works resonate with the artist's connection to nature and circumstance, both in substance and spirit. Each piece speaks of longing, union, and sense of place. During this period in Vienna, de Jong was homesick. On the street she found a miniature kettle painted with the words, "Home Sweet Home," which had been separated from a toy tea set, just as she had been severed from Marres. Regarding it as a sort of "mascot," de Jong cast the humble object numerous times in Crystacast, a type of hard plaster, and then strung the multicolored renditions on silver ball chains, as necklaces.

The cycle of life, and especially the haunting beauty of decay, is also poignantly evoked in works from her time in Vienna. Animal skulls, antlers, and bits of fur are used emblematically, both through interpretation and in-kind. An abstract deer head was repeatedly cast in glass in a variety of tonalities, or darkly patinated copper or silver, then mounted trophy-like on a rectangular copper or silver frame as a "badge" that proclaims the wearer an advocate for the hunted. Environmental adversity, particularly within strange cities, is addressed in a set of brooches, *Four Directions: North, East, South, and West.* Clover shapes, cut from actual animal fur, were set on copper so that the nap points in each cardinal direction. Flora, too, is lyrically tendered. "Buds" may be vernal and pristine, as represented by plump white pearls, or decayed and shriveled, in the form of dark, rough-hewn garnets. De Jong heralds elegance in death as in life, grace in what rots as well as what blossoms forth.

For a jeweler of her stature, de Jong has been curiously under the radar in the United States until recently, although she is quite well known throughout Europe. She has been the subject of several solo exhibitions at Galerie Ra, was accepted into *Schmuck 2003* in Munich, and has participated in numerous group shows around the world. Her work is included in many prominent public collections in the Netherlands, and internationally, including the Stedelijk Museum, Amsterdam; Schmuckmuseum, Pforzheim, Germany; Museum of Fine Arts, Boston; and Le Musée des Arts Décoratifs, Montréal, Canada. A gold, pebble, and copper ring from 1990 is owned by Queen Beatrix of the Netherlands. De Jong is also an active educator. From 1989 to 2000 she taught at the Art Academy HKU in Utrecht, the Netherlands, and from 1992 to 1993 she was guest lecturer at the Fachhochschule in Pforzheim, Germany, and she has led many workshops and seminars throughout her career.

Rian de Jong's odyssey is a study in disparity and chance: ever changing, challenging, and totally unpredictable. Her mind-boggling facility with materials guides an organic progression that transcends individual works and series, propounding courage, momentum, and flights into the unknown, but with eloquent reminders of love, commitment, companionship, and loneliness. At the time of this writing, de Jong and Marres set sail for Newfoundland. In October 2009, after a brief stop back in New Jersey, they planned to head to Bermuda, St. Maarten, and then Suriname, to wait out the 2010 hurricane season. De Jong, however, waits for nothing. She makes events happen, with the perspicacity, patience, and sensitivity to allow life to evolve and expand, and the ability to translate her amazing experiences into soulful, thought provoking, and technically distinctive jewelry.

Toni Greenbaum is an art historian specializing in twentieth- and twenty-first-century jewelry and metalwork.

1. Rian de Jong, "Travelling Companions," in *On Location, Making Stories: Siting, Citing, Sighting* (Pyrmont, New South Wales: Jewellers and Metalsmiths Group of Australia, 2007), p.41.
2. Ralph Turner, *Jewelry in Europe and America: New Times, New Thinking* (London: Thames and Hudson, 1996), p.85.

Brooch - Autumn 1, 2004
black and red coral
4 3/8 x 1 x 1/8"

El Joazzo, 2006
electroforming,
garnets, copper
diameter 3 1/8"
COLLECTION OF MUSEUM OF
FINE ARTS, BOSTON

Craft's New Borderland

A grass roots movement of handcraft is taking hold

BY BRUCE METCALF

THERE'S A TREMENDOUS amount of change taking place in studio craft today, mostly driven by makers under the age of 35. These "crafters," as they often call themselves, have adopted very different values and tastes than those held by previous generations. The movement is sometimes called "indie craft." It's a grass-roots movement that has nothing to do with art schools and mainstream institutions.

While many crafters have BFA degrees, most are not trained in the mediums they adopt. They come to craft for its combination of egalitarian values and income potential. The last historical moment of such significant change in craft was the 1960s—and just as in the '60s, today's crafters exhibit tremendous inventiveness and energy.

Crafters also represent significant continuities. As something of an historian, I'm sympathetic to the new manifestations of craft, because I recognize how crafters address the same issues that have confronted Ruskin and Morris and every practicing craftsperson ever since. Most of these trends are international. While there's no dominant conceptual framework, crafters are dealing with a number of loosely related ideas and themes, including hybridization, embrace of the marketplace, a taste for irony and kitsch, and community activism. Consider this article a report from the new frontier of craft.

MARGAUX LANGE
Bubblegum POP Neckpiece,
2009
sterling silver,
pigmented resins,
plastic Barbie doll parts
3 ¼ x 3 ½"
PHOTO: MARGAUX LANGE

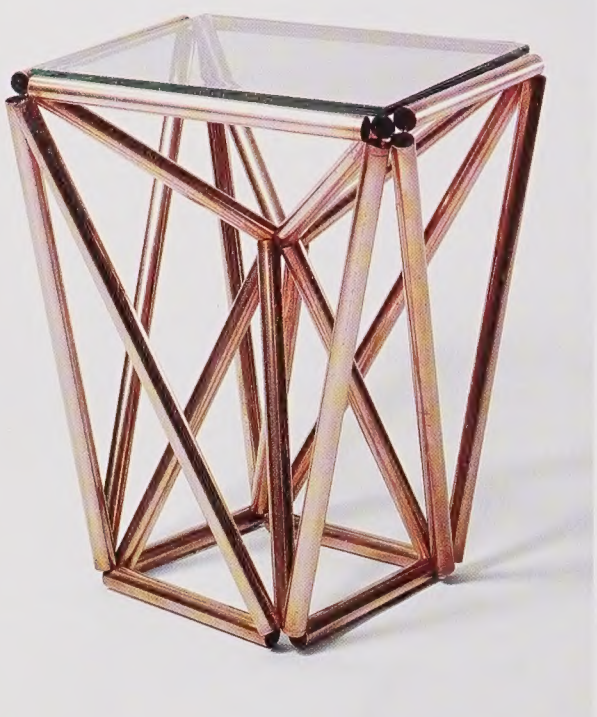
The Craft-Art Hybrid

In American art schools and university craft departments, the hottest trend is towards hybrids of craft and art, especially installation. American college-level art education is moving towards a "post-studio" system, generally acknowledged to have been initiated by the artist John Baldessari. As a teacher at the California Institute of the Arts from 1970 until 1988, he taught a class that emphasized the production of art, independent of any particular medium or process. The artist's concept led to the choice of medium, which could be anything, from writing to photography to painting. A number of art departments have adopted this system, eliminating major studies in all studio disciplines.

The current generation of students has no use for categories. The pigeonholes of craft, design, and art are nearly meaningless to them. The most interesting project is to blur boundaries, which can lead to far more interesting works than those that have a clear identity. That said, today's art students do not regard craft mediums as inferior to any other form of art-making. They are not necessarily interested in serving a long apprenticeship to a craft practice, either. They'll use craft if they find it appropriate.

The result is a trend towards composite structures in which craft mediums are used without hesitation, often in an assemblage of non-craft materials, especially found objects. In many cases, these art-craft hybrids exploit "applied craft" (as opposed to applied art): a thin veneer of craft applied to an art project. For many young artists, craft is a resource, a library of materials and meanings that can be appropriated at will. These artists are not necessarily loyal to a craft medium, and sometimes they are not very skilled. Craft is disposable, like any other medium. It is used—or not—as the situation demands.

PAUL LOEBACH
Ultra-Conductive Table, 2009
copper tubing, nylon zip ties, glass
12 x 12 x 18"



The Craft-Design Hybrid

The craft-art hybrid is not new; the look changes, but the impulse remains the same. Personally, I am far more intrigued by those who want to blur the boundaries between craft and design.

In the 1940s and early 1950s, craftspeople were actively recruited to design for industry. The logic was based on the Bauhaus idea that a designer who has an intimate working knowledge with real materials is better qualified to design virtually anything. While the logic is flawed—how does training in weaving qualify somebody to design typography?—it was compelling at the time. The ideal role models for the craftsman-designer were Charles and Ray Eames, who developed both the manufacturing technologies and the designs for their molded plywood chairs.

But sometime in the 1960s, the ideal faded. Not only did students lose interest in working for industry, but industry lost interest in craftspeople. They had young industrial designers with college degrees to choose from, after all. Meanwhile, European designers found they could collaborate with small shops, producing limited editions of inventive designs. Alternatively, large companies like Alessi provided the money and connections to get designers to work with craft shops. A familiar example is 1980s Memphis furniture, which was designed by stars like Ettore Sottsass and Michael Graves, and made in small Italian furniture factories.

The under-35 crowd pays attention. The American segregation of design and craft looks increasingly foolish to them. They often believe that their training in a craft medium gives them skills they need to generate good designs in any medium. Furniture-makers Daniel Michalik and Paul Loebach are two of the many younger craftsmen who were trained in a craft but work in a design idiom.

Generally, young American craftspeople are fearless about technology: they enlist anything that does the job, whether it is digital or handmade. The precious politics of handwork, the drama about quality and integrity that once motivated thousands to take it up, has become passé. This generation has a practical orientation, not an idealist one. If anything, they understand craft in Bauhaus terms, as a sound training ground for design. Craft is no longer a religion.

Furthermore, young people are finding that they are able to put their designs into production themselves. Who needs Herman Miller? Poke around on the web, and maybe you

APRIL DAWN REIGART
My Grandmother's Binary Code, 2008
wool, freshwater pearls, bronze, cotton embroidery
length 36"
PHOTO: APRIL DAWN REIGART

can find a company interested in working with you. Many small shops need business, and are happy to work with innovative young craftspeople.

Embracing the Marketplace

A number of college teachers in recent years implied by example that design for production was inferior: the purity of art would be stained by commerce. While this was not universally true—woodworking programs are notable exceptions—the attitude was pervasive. Not only is the argument flawed—galleries are merely high-toned stores, after all—but it crippled several generations of talented students. For decades, students conceived of themselves as artists, and questioned the desirability of producing multiples for sale. And when they discovered that the miniscule market for craft-as-art is nearly impossible to break into, they dropped out of the crafts altogether.

Luckily, the current generation sees production as a path to empowerment in American culture, and embraces the marketplace enthusiastically. In fact, modern craft and capitalism have always been conjoined. Rookwood Pottery was a business from the beginning, as were most of the other Arts & Crafts potteries. Elbert Hubbard's Roycrofters was the first quasi-utopian craft community in the United States, but it existed only because a market developed for furniture originally made for Hubbard's hotel. Even the American Craft Council was founded largely to develop an urban market for rural crafts.

I should note that craft has always advocated capitalism on a very small scale, with modest investments and face-to-face marketplaces. This is small money, small footprint, intimate capitalism, designed to solve one of the most urgent questions posed by industrial society: How does one find dignified labor? This was a question posed by Ruskin in 1853, and it's still relevant today. At its best, craft is work with dignity, work that allows the worker to call the shots. In that sense, craft is inherently anti-corporate. Craft capitalism encourages self-determination and a degree of self-reliance.

Indie craft also proposes a partial divorce from consumerism, at least the kind practiced by Wal-Mart and Target. There's a segment of the indie craft movement that claims that buying handmade objects supports local economies and subverts corporate globalism. This is only partly true: the Internet undercuts any attempt to build strong local markets. On the other hand, I would say the majority of crafters are interested in using sustainable materials and making lasting objects. There's a great deal of interest in using pre- and post-consumer waste as raw material, especially in the textile and furniture fields. For example, Paul Loebach's ingenious *Ultra-Conductive Table* is made of copper tubing held together with nylon zip ties.

Urban Hipster Taste

When one attends a major craft show like ACC Baltimore or the Rosen show in Philadelphia, there's a glossy professionalism about everything. Designs are consistent, craftsmanship is good, displays are neat. And how could it be otherwise, since jurying standards have become so

uniform? There's nothing messy, contradictory, off-the-cuff. There are no tee shirts, no rank amateurism, no cluttered card tables. And to my mind, all that slick professionalism has become dry, airless, and boring.

The same is true of the big craft expositions and of craft galleries. Frankly, the audience tends to agree. I have talked to a number of people who don't bother to go to the large craft shows anymore. Everything looks the same as it did last year, they say, and nothing excites customers anymore. No wonder attendance at most craft fairs is flat or declining.

Meanwhile, the liveliest craft marketplace in the U.S. right now is indie craft. The indie craft fairs represent a new taste: ironic, kitschy, trendy, and relatively free of both hierarchies and standards of professionalism. And this taste speaks to urban under-35 types. These are exactly the people who will be the next big audience for craft—and they definitely aren't going mainstream. For lack of a better label, I call their aesthetic "urban hipster." It has roots in punk, do-it-yourself merchandising for independent musicians, and street fashion like duct-tape wallets and knitted pullover hats. It's sophisticated and populist, and has profound implications for the future of craft.

In the indie craft fairs, the differences in both taste and standards are easy to spot. At the Brooklyn Renegade Fair most crafters were wholly unconcerned about the preciousness of handwork. The average level of craftsmanship is modest, but nobody cares. Tee shirts and other silkscreened products are commonplace. The young audience eats it up.

Urban hipster taste rejects elitist ideas about aesthetics and good taste. Art school concepts like unity, resolution, and finish are irrelevant. The project of making refined objects for display on a pedestal just doesn't make sense anymore. Instead, there's a great deal of interest in making things that are affordable and useful and appealing to young urbanites. The new taste encompasses what used to be irreconcilable opposites: irony and sincerity, sarcasm and celebration, humor and gravity.

Semiotics and Shopping

Americans under 35 have grown up in an ocean of signs. They swim in it like fish, hardly noticing. Think of high-speed channel surfing: one context follows another in rapid succession, each one demanding interpretation. Baby boomers like me linger on every channel, puzzled. Why is there a channel devoted to bass fishing? What are all these jump-cut images? Is Jon Stewart serious? The flood of images seems to border on incoherence.

The under-35 generation is astonishingly adept at reading visual signs. They're comfortable with sensory overload. Younger people know how to process a tremendous variety of signs rapidly, without breaking a sweat. They are all trained semioticians. Semiotics is the business of interpreting signs. From clothing and jewelry, all the way to categories of kinship, semiotics sees all cultural production as languages, rich with meaning.

Urban hipsters regard culture as endlessly mutable: an enormous kit of parts that can be recombined at will. They know that no object or image is inert, but is packed with meaning and full of hidden agendas. Furthermore, you can do whatever you want with meaning: believe it, reject it, modify it. The semiotic impulse is to treat meaning as a plastic material to be customized at will.

Young Americans are comfortable with the constant flood of signs that emerge from American consumerism: all that hype and advertising is perceived as a vast stockpile of raw material. My generation eyes consumerism with deep suspicion, but to Gen Y, it's just another language. This semiotic viewpoint tends to flatten meaning, to treat each as roughly equivalent and interchangeable. People like me find this laissez-faire attitude towards meaning almost shocking. My generation *believed*. We believed in the inherent meaning of craft... or that raw materials should be treated with reverence... or that art has transcendent value. To a believer, the proposition that meaning can be taken up

CLAIRE MCDERMOTT
Long Chunky Necklace,
from "Street Life" series, 2009
recycled skateboard,
sterling silver wire
length 24"
PHOTO: CLAIRE MCDERMOTT

and abandoned freely is almost incomprehensible.

If all meaning is interchangeable, a direct analogy in culture is shopping—the primal metaphor for life in America today. To many young people, shopping and constructing a personal identity are almost the same thing. One shops for clothes that signify a certain attitude, or one mixes different accessories to invent new hybrid identities. One shops for furnishings, music, or cosmetics with in the same vein. All these objects are provisional and replaceable. They can be exchanged for another set of consumer goods that signify a whole new identity. Given the deluge of consumer goods, there are so many choices that the permutations are infinite. To shop is to play with signs.

Hipster shoppers don't believe the hype, though. They understand that consumers are being manipulated, and they know every advertising trick. They tend to regard it all with ironic detachment. Their attitude can easily be mistaken for insincerity, the glib gallows humor of a willing victim. Maybe. Irony is self-protective, armor against the disappointment that often follows commitment. But still, urban hipsters negotiate media saturation and 24-7 commerce, looking for the energy. Where's the fire in all this smoke?

CANDACE KARCH
La Tormenta (belt buckle), 2009
stainless steel, T-shirt transfer, leather, stickers, plastic dog, rubber scorpion, paper flower, beads
5 x 4"

Irony and Play

Irony clears a space for the individual to watch the chaos of modern life with amused detachment. An ironic stance tells like-minded observers that you don't necessarily buy into the matter at hand. You're just appropriating the language for your own purposes. Your reasons may point to politics or satire, respectful homage, or pure fun. But the ironic distance always signifies that you don't necessarily *believe*. Clearly, shopping as metaphor cannot be taken too seriously.

Which brings me to play. American craft used to have a cadre of craftsman-comedians who were always wisecracking and pulling pranks. Does anybody remember David Gilhooly's world of frogs, or Clayton Bailey's skeletons and robots? Or the brick breast Ken Cory built in someone's driveway while they were away on vacation? It seems that mainstream American craft, in its ambition to be respectable, has turned its back on the antic spirit of play.

But not indie crafters. Because they are not invested in being taken seriously, they are free to make jokes about consumerism, politics, the war machine, homophobia, whatever. One of my new favorite "non-jewelers" is Philadelphia's Candace Karch. She uses cheap commercial belt buckles as a canvas for playful, funky collages. Her palette includes everything from old advertisements to plastic flowers. Karch's finished buckles are inexpensive (about $50) irreverent and unpretentious.

Kitsch and the New Authenticity

My sense is that Gen-Y responds much more favorably to kitsch than to refined good taste. They find it more energetic and a lot more fun. Kitsch embodies the prodigious energy of *bad* taste; American philistine commercialism at its worst. Chrome-plated appliances. Barbie dolls. To embrace kitsch is to be an archeologist of shopping—digging into America's humongous junkyard of things once valued, and now thought to be in bad taste. Because out-of-fashion merchandise is not part of their direct experience, it's exotic and amusing. Because it's semiotic in nature, it's available for playful rearrangement.

Kitsch is the clay of hipsters. There's nothing precious; nothing that can't be mixed or matched. Have a cocktail! Wear a plaid sports coat! Knit a few robots out of cheesy pink yarn! Indie crafters are mining the landfill of abandoned consumerism, and kitsch is their vein of pure gold.

Somebody who plays with signs has a flexible attitude towards authenticity. My generation thought authenticity was basic, fixed, and above all, honest. The tiller of the soil had an authentic relationship to the earth and its seasons; the craftsman had an authentic relationship to his materials. Think of George Nakashima planing his wood furniture, carrying on about the soul of a tree, and insisting his work stands as a repository of virtue.

At its best, craft is work with dignity, work that allows the worker to call the shots. In that sense, craft is inherently anti-corporate. Craft capitalism encourages self-determination and a degree of self-reliance.

To the urban hipster, such earnest sermons are laughable. Authenticity is not located in anything fixed. Instead, it is located in consumer goods. Is the real America revealed in a craft guru, rhapsodizing about

ARTHUR HASH
Mini Propane Tank (pendant), 2009
recycled copper flashing, enamel paint
pendant 2 x 1 ½ x 1 ½"

wood grain? Or is it found in the stores and shopping malls? Hipsters vote for the stores every time.

Hipster DIY

One might think all this irony and irreverence spells the death of craft. Not so. There's a groundswell of urban hipster do-it-yourself activity that has attracted the attention of marketers and publishers. A number of mainstream magazines are now devoted to the subject: most notably *Readymade* and *Craft*. DIY magazines trade in the familiar lifestyle themes: record reviews, new products, features on young artists. Their design sensibility is kitschy. From the point of view of a trained craftsman, they might appear primitive. But these magazines are meant to appeal to a population of young men and women who are dissatisfied with pure consumerism. They want to use their hands for something more than pulling credit cards out of a wallet.

DIY has roots in the punk music scene, which flourished without the attention of mainstream commerce. Punk was usually unpolished and provisional. As for the magazines, some of the material is silly (a clock made of an old paint-by-number painting, a dumbbell made of D cell batteries) but some of it is pretty sophisticated. Both punk DIY and the magazines suggest a resurgence of interest in handcraft that has very close parallels to the 1960s, when hippies churned out tons of macramé and tie-die. The imagery is different, but the impulse is the same.

Communities

DIY shades rather quickly into virtual communities, web sites, and blogs. Building communities online is a major part of youth culture, and indie craft is no different. Not surprisingly, indie-crafters look to the digital marketplace as well. The web site Etsy.com features more than 100,000 people selling handmade objects and collectibles, and thousands of crafters have their own web sites and blogs.

The idea of building democratic communities of course pervades the history of studio craft. William Morris hoped

to create a brotherhood of designers and makers who would all pursue the ideal of bringing beauty into ordinary life. His first communal project was the decoration of his new home in the countryside, Red House, built in 1860. Morris invited his friends up from London to paint furniture and to embroider hangings. It was a noble experiment, though a short one: Morris moved back to London five years later. Even his interior decorating firm, Morris and Company, was initially conceived as a co-op.

The dozens of Arts & Crafts societies in England and the U.S., and Utopian projects like Charles Robert Ashbee's Guild of Handicraft and Elbert Hubbard's Roycrofters were the craft communities at the turn of the last century. In the 1970s, co-ops like the Baulines Craft Guild in California and medium groups like Society of North American Goldsmiths, NCECA, and Glass Art Society all followed the same impulse. So Etsy.com's forums, chatroom, virtual and live classes, teams, and list of resources should seem familiar, even if the technology is new. It's just the latest crafts community based on communication, sharing, and mutual support. It appears to be grassroots democracy in action.

Craftivism

Craftivism shares attributes with both DIY and the new marketplaces, but is primarily motivated by radical social and political critique. In general, craftivism is anti-globalist, anti-corporate, pro-local, green, and deeply sympathetic to populations who feel marginalized from the mainstream. There's even an active homocraft scene.

The oppositional impulses behind craftivism predate the 1960s. Morris was one of England's leading Socialists in the 1880s, and an early opponent of industrial pollution. A particularly British form of craft-as-protest was a movement to make furniture without the aid of any machines. (Morris himself never avoided machine fabrication, but his followers did.)

Radical craft was not unusual in the '60s—take J. Fred Woell's well-known badges that commented on the connection between pop culture and violence. But it seemed to die down during the '80s and '90s. Today's craftivists don't necessarily repeat the old Marxist slogans about the evils of capitalism, the inherent corruption of the bourgeoisie, or the necessity of socialist revolution. If anything, craftivists tend more to anarchism than socialism, probably because of their deep mistrust of any kind of institutional control. Craftivists tend to be issue-oriented. Generally, they are opposed to corporate structures of any kind. They often focus on the problems of unchecked global capitalism, especially sweatshop labor and the loss of local jobs.

Indie craft represents a future of the field. It's engaged and celebratory, a cheerful embrace of the jumble of signs that constitute visual America.

Craftivists, like local food advocates, think about shifting production back into the hands of ordinary people. They promote the same ideals of self-empowerment that motivated both Ruskin and Morris. By getting people to make useful objects for themselves, they hope to decrease complicity in modern consumer culture.

Handmade objects could last longer, or be used longer, than their mass-marketed equivalents. Handmade things could have a smaller carbon footprint. They could easily enter a barter economy, and if pursued in a community setting, they could become agents in social bonding and mutual help networks. The point is that if craft were practiced on a massive scale, the world could be better off for it.

The Possibilities for Craft

Most of my friends in academia can't stomach indie craft, finding it crude and unsophisticated. Thinking it's in bad taste, profs and pros tend to quickly condemn it. But they don't get it.

The Renegade Craft Fair in Brooklyn reminded me of nothing so much as the '60s—and the people who were young back then are now the craft establishment. Oldsters should remember that '60s craft was often crude and irredeemably ugly. Hippies made enough hideous brown pots to fill several landfills–and let's not forget macramé.

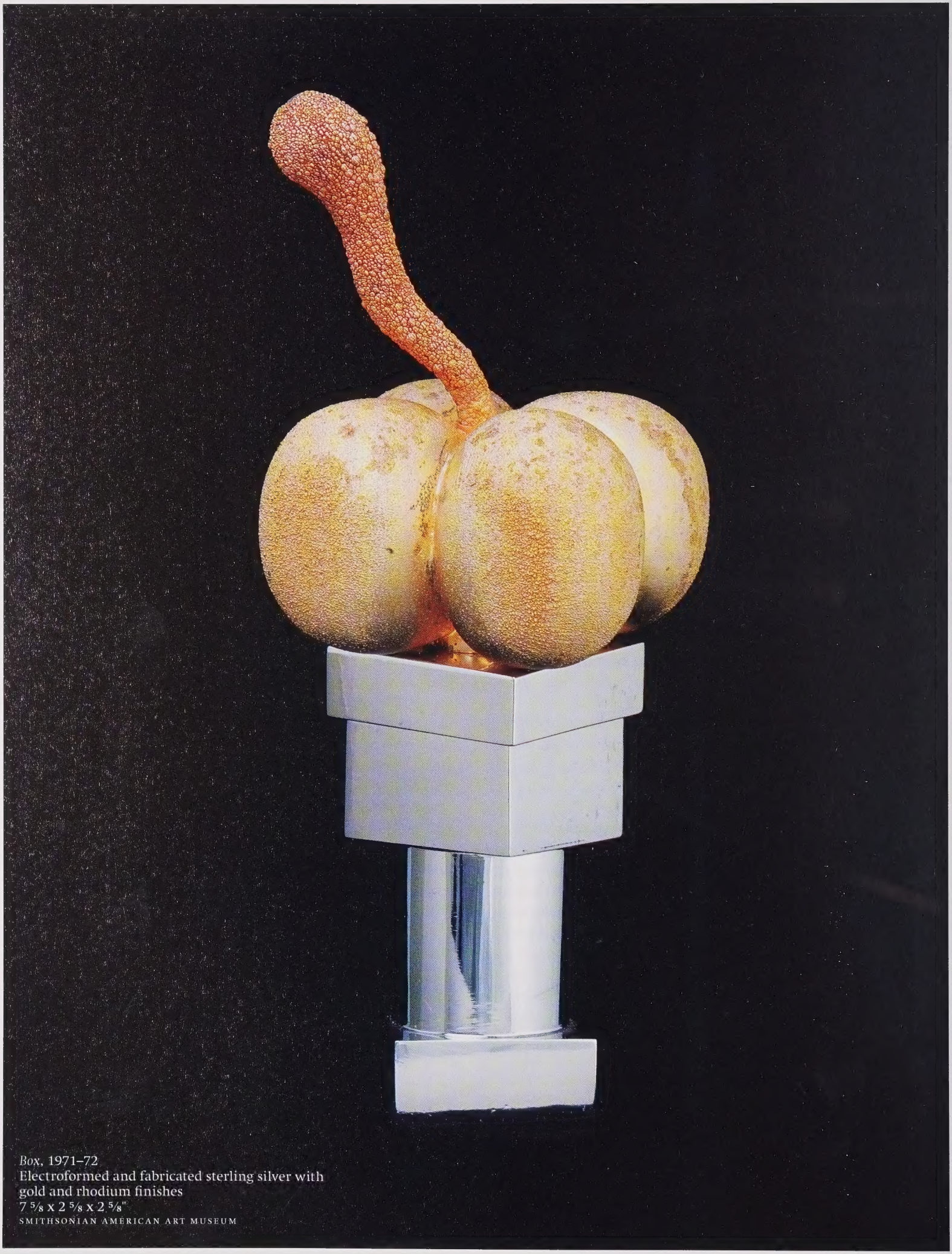
Indie craft represents a future of the field. It's engaged and celebratory, a cheerful embrace of the jumble of signs that constitute visual America. The old way of struggling to find one's true voice is simply not part of the new equation, and making value judgments is not particularly important.

In the U.S., some writers predict the end of traditional craft as we know it. They see craft as a dying movement, an artifact of an earlier time. But I believe craft hybrids and indie craft prove them wrong. Both forms are rooted in the present, and both spring from youth culture. Still, nobody should expect purity. Chances are good that the handmade will be used in combination with found or bought material. The possibilities for energetic combinations are endless, even if they are jarring.

Most importantly, indie craft is democratic. It's a grass-roots movement, produced by young adults who are rediscovering the satisfactions of handwork. There's an elitist element of craft, to be sure, but when amateurs and enthusiasts use the crafts for their own purposes, they reinvigorate it. They give craft renewed relevance, and restore it to the lives of everyday people.

Bruce Metcalf, a Philadelphia-based jeweler and writer, is co-author with Janet Koplos of Makers: A History of American Studio Craft *(forthcoming 2010).*

This article grew out of a talk delivered at the 2008 SNAG conference, and an essay published in Furniture Studio 5, *"News Flash: The future is a giant meteorite...and the craft world has already been hit." The author wishes to thank Anthea Black, April Dawn Reigart, Kim Cridler, Marjorie Simon, and Arthur Hash for help researching activist jewelry.*



Box, 1971–72
Electroformed and fabricated sterling silver with gold and rhodium finishes
7 5/8 x 2 5/8 x 2 5/8"
SMITHSONIAN AMERICAN ART MUSEUM

Onion Teapot, 1954
silver, ebony, rattan
6 1/4 x 10 13/16 x 7 5/16"
MUSEUM OF
FINE ARTS, BOSTON

Restless Dane

The Evolving Metalwork of John Prip

BY JEANNINE FALINO

This article has been funded by Helen W. Drutt English in support of research that will expand historical documentation in our field, and in appreciation for the recognition bestowed upon her in receiving the 2000 Honorary Member Award from the Society of North American Goldsmiths.

THE CAREER OF JOHN PRIP is pivotal to the story of mid-twentieth century metalsmithing. He was the first professor to fully introduce the design and techniques of Scandinavian silversmithing to American students, as well as the first to make a radical departure from this aesthetic into nonfunctional and sculptural forms. A fourth-generation silversmith, Prip was a consummate craftsman who served a traditional apprenticeship in Denmark. His early work reflected this rigorous training, and he set the standard by which many American craftsmen labored in the 1950s. Having achieved renown for these achievements, Prip then began a second phase of his career by exploring pewter, copper, and stone from a sculptural perspective. In this manner, he led the next generation of silversmiths toward new expressions in metal.

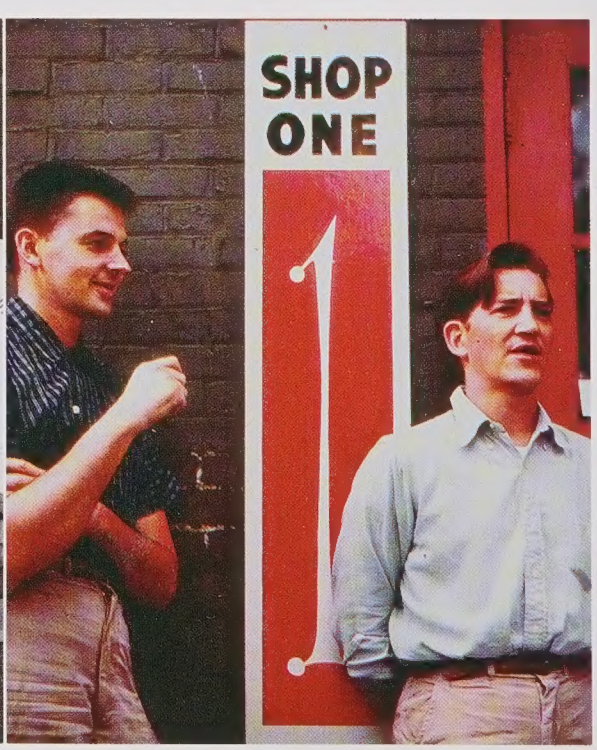
Apprenticeship

Prip's father, Folmer Trolle Prip (b. 1892), was the son of Danish silversmiths whose family operated a souvenir spoon factory in Copenhagen.[1] In 1914, at the age of 22, soon after he completed his apprenticeship, Prip arrived in New York and found work in the silver industry. By 1925, Folmer Prip had his own jewelry establishment in Manhattan, and had married an American, the former Marian Evelyn Cherry, in 1921. John Axel Prip, his only child, was born in 1922, and the family resided in Yonkers, New York. The Great Depression prevented Folmer Prip's jewelry business from prospering, and in 1933, the Prips sailed to Copenhagen, where his father returned to the family flatware firm. In 1937, when John was 15, his parents decided that it was time he learned a trade. According to family history, his father first attempted to arrange an apprenticeship with Georg Jensen, but was rebuffed because of its rivalry with the Prip firm.[2] Whatever the reason, Prip was sent to the smaller but highly regarded shop of Evard Nielsen, which had exhibited its wares at the 1939 New York World's Fair.[3] Due to the smaller size of the Nielsen shop, Prip received considerably more attention than he would have at Jensen, and learned a wider variety of skills. Prip was also fortunate to work for the head of the Copenhagen silversmith's guild, who took an interest in him, and encouraged him to enter the guild's design competitions, some of which he won.[4]

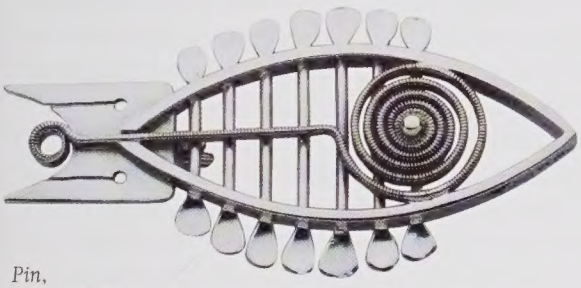
Apprenticeships in Denmark at this time took five years. At first, apprentices spent their time sweeping floors and running errands. After six months, once the master had had a chance to assess his young charge, a contract was signed in which he agreed to teach "the trade, the skills and the art of the silversmith, and not, you might say, not shortchange [the apprentice] in any way," according to Prip.[5] At the end of five years, the apprentice submitted a drawing of a "journeyman's piece" or master piece to the guild for approval, and then produced the work, with guild members occasionally visiting to observe progress. If the object was

John Prip (foreground) at the School for American Craftsmen, Rochester Institute of Technology, ca. 1950-54.
PHOTO: GLENN A. WAGNER, COURTESY OF THE ARCHIVES, ROCHESTER INSTITUTE OF TECHNOLOGY

Ronald Hayes Pearson (left) and John Prip at Shop One, about 1957.
COURTESY OF BARBARA COWLES



Bird Pitcher, 1951
silver with ebony handle;
6 x 5 ¼"
PHOTO: ERIK GOULD
MUSEUM OF ART, RHODE
ISLAND SCHOOL OF DESIGN



Pin,
ca. 1947–51
silver
1 x 2"
MUSEUM OF
FINE ARTS, BOSTON

unacceptable to the guild's board, the master was obliged to keep his apprentice for a year while the apprentice learned more and remade his piece, this time, however, paying a higher journeyman's salary. This arrangement was intended to make the master do his best in teaching the full range of skills and avoid such a penalty.[6]

Prip learned to raise and fabricate hollow forms, and he was taught how to work with all aspects of the silversmith's craft, such as rolling out stock, stamping, polishing, and presswork. He also absorbed the modern neoclassical style that then dominated Danish silver, made popular by Jensen. Prip received increasingly complex assignments for different forms of holloware, receiving criticism from the shop boss along the way. And when he asked to learn something that was not practiced in the shop, such as traymaking, a difficult job that was handled by an outside specialist, he was sent to work with this individual for several months. The pace was grueling, as he worked six days a week and over many holidays, all the while attending evening classes at the Copenhagen Technical College. Despite the onset of World War II, Prip was kept busy at the shop, perhaps because his services as an apprentice cost far less than those of the journeymen. He was paid one dollar per week during his first year and by the fifth year received three dollars per week. For his journeyman's piece, Prip designed a coffee service with fluted sides, and made the coffeepot, which was accepted by the guild.

Following a brief military service at the end of his five-year apprenticeship, and with his journeyman's papers, Prip was free to go where he liked (as indicated by the name "journeyman"), traveling from town to town and from country to country. This was going "on the waltz," as Prip heard it described by men in his shop. By undertaking such a walkabout, or rite of passage, craftsmen returned home with greater knowledge, self-esteem, and the respect of their peers.

With his father's blessing, Prip left for Stockholm, where he worked for several shops, and when he returned, it was to the relative comfort of Nielsen's, where he considered his alternatives. The family business did not attract him as it became clear that he would not be able to pursue his own interests there; at the same time he felt he had outgrown the Nielsen shop. By 1947, he was also married and growing restless at the thought of being financially dependent on a trade with few apparent artistic challenges.

Soon after he told the shop boss of his plan to leave, to design his own silver and jewelry, his master, Evard Nielsen, called him into the office. Prip saw him with "a leather bag [that] he turned upside down. And a couple of big gold bars fell out on the table. And then he had some packets of stones. He said, 'Do you like these? … Now you said you wanted to leave … [but] you can do all this work [here] in gold and you could work with nice stones and things like that.' … he put it all on this tray. He said, 'Here. You go out and you can do whatever you

He knew that nothing had really changed, for he needed something else, something more, even if he couldn't define what it was he sought.

"Tapestry" pattern fork for Reed & Barton, 1964
silver, stainless steel
½ x 1 x 7 ½"
DALLAS MUSEUM OF ART

want to do here.'" The offer was genuine, and proof of his talent to his master. Prip gratefully remained with the shop for a time, but he knew that nothing had really changed, for he needed something else, something more, even if he couldn't define what it was he sought.

Academic Life

That very opportunity came in 1948, when Prip learned of a teaching position at the School for American Craftsmen (SAC), part of Alfred University in bucolic Alfred, New York. Prip immediately applied, was accepted, and soon left for the United States aboard the *Stockholm*, with his childhood friend, furnituremaker Tage Frid (1916–2004), at his side.[7] Prip recalled that the letter from Aileen Webb included a postscript request for the names of likely woodworkers as teachers for the school, and Frid had successfully applied at his suggestion.

The choice of two Danish craftsmen as teachers for the school reflected the American fascination with Scandinavian design and talent that had begun earlier in the century with the arrival of Georg Jensen in Manhattan in 1924, as well as the appointment of Erik Magnussen as design director at Gorham Manufacturing Company, and of Eliel Saarinen at Cranbrook, both in 1925. Furniture designer Jens Risom arrived in the United States in 1939, and within a decade had developed interiors for Jensen and furniture for Knoll before starting his own eponymous firm in 1946. Risom was one of about a half-dozen Scandinavians, including Kay Fisker, Ole Hagen, Peter Hvidt (Denmark), Bruno Mathsson (Sweden), and G. Nyman (Finland) represented in the "For Modern Living" exhibition that was held at the Detroit Institute of Art in 1949.[8] Meanwhile, New York in the 1950s boasted numerous galleries like Bonniers, H. Nils, George Tanier, and Richards Morgenthau that featured Scandinavian modern designs for the contemporary home in wood, ceramic, glass, and metal.

Formal exhibitions on Danish silver and related decorative arts began to circulate, starting in 1955 with "Fifty Years of Danish Silver in the Georg Jensen Tradition." Sponsored by the Danish ambassador Henrik de Kauffman, the show included furnishings by Finn Juhl and was circulated by the Smithsonian Institution Traveling Exhibition Service for two years. Five years later, "The Arts of Denmark – Viking to Modern" opened at the Metropolitan Museum of Art.[9] Not least to emerge from this influence were American firms that traded on Nordic styles and names, as evidenced by Dansk Designs, founded in 1954 in Long Island, New York, which employed Jens Quistgaard of Denmark as its founding designer.[10]

Prip was naturally curious to see the United States after so many years of absence, and he initially planned to work there for two years and return home. However, the arrangements in Alfred were a refreshing change from Copenhagen. He and Frid had arrived in a small college town and found their fully operational workshops awaiting them in a carriage house. With few diversions, and plenty of raw materials at their disposal, they found themselves completely absorbed in making new work and developing as teachers. Prip guessed about 90 percent of his early students were returning GIs, and he found them as highly motivated as he was.

More to the point, the supportive atmosphere at SAC was worlds away from the workshop life they knew in Denmark. Prip recalled: "It was called a way of life at the time. And they didn't think of it much as a trade." Francis Wright Caroë had been SAC's early director. Prip said she referred to "craftsmanship as a way of life... In other words, you would never become rich or wealthy, but you would ...have an interesting, stimulating, satisfying way of life." This new manner of thinking is what Prip had sought, and although he didn't know it, he had just paddled out onto the first wave of the American craft movement, which he would ride for his entire career.

Although Prip was hired as a teacher, he found that he learned as much as he was taught. "You might say it was sort of an exchange," he said. "I gave them technical information in exchange for ... ideas and environment, which I found rather challenging and stimulating. And this gave me complete liberty and freedom to do pretty much what I wanted to do....and pursue my own inclinations and ideas, without having ... to consider the financial ramifications."

Word began to circulate about this young Danish silversmith whose sleek forms were a clear exponent of Scandinavian design, and whose occasional playful notes hinted at his experimental nature.

Prip plunged into teaching and submitted

his silver to the craft exhibitions then beginning to sprout around the country. He won first prize in 1949 at the Wichita National, the first annual, all-media exhibition in the country, and participated in the landmark "Designer-Craftsman USA" exhibit held at the Brooklyn Museum in 1953.[11] Word began to circulate about this young Danish silversmith whose sleek forms were a clear exponent of Scandinavian design, and whose occasional playful notes hinted at his experimental nature.

When Prip arrived at Alfred, there were two metalsmiths already in place. Charlie Reese and Laurits Christian Eichner were talented craftsmen who had mastered a number of skills: Eichner in pewter, clockmaking, and astronomy, and Reese in violinmaking, among other things. Eichner actively exhibited silver in the 1930s, but he was mostly interested in reproductions. Neither of these men proved as influential as jewelry professor Philip Morton (1911–2001) and one of the school's most illustrious students who never graduated, Ronald Hayes Pearson (1924–1996).

Morton was entirely self-taught and had been working in Berkeley, California, selling jewelry to Bay Area shops when he was hired to teach at SAC. According to Prip, Morton was skilled and inventive; his jewelry received early and important international attention. Due to his independent spirit, however, he clashed with the administration and left Alfred about a year after his arrival in 1947.[12] Morton's most important student was Pearson, in whom he may have found a kindred spirit. For a month in 1947, Morton invited Pearson to work in his own studio to learn the essentials of jewelrymaking, impressing upon him that these skills would enable him to make a living. This instruction served Pearson well, as it led to a long and remarkable career as an independent craftsman.[13]

Craftsman-Designer

From the start, Pearson's ambitious business efforts and his intuitive adaption of forms for limited production made him a valuable early collaborator for John Prip. They proved useful at Shop One, one of the first crafts shops, and certainly one of the most influential of the early craft movement.[14] Established in Rochester in 1953 following the move of SAC from Alfred to the Rochester Institute of Technology, its founders were SAC faculty members Prip, Frid, and ceramics professor and Bauhaus graduate Frans Wildenhain, with Pearson serving as shop manager. The shop was unique in its time for being founded and operated by artists, and it served as an outlet for their prodigious output, supplemented their modest salaries, and attracted more attention to the Rochester area, which had become an important center for the growing crafts movement.

Shop One assumed more importance for Prip when he grew tired of teaching younger, less motivated students, and he decided in 1954 to leave the school. For the next several years he and Pearson worked together designing and making multiples of jewelry for sale, and sold with a joint "PRIP-PEARSON" touchmark. They also designed bronze giftware items that were produced by the Metal Arts Company in Rochester, and that found wide distribution through Richards Morganthau, Inc. For a time, they also served as designers for the local Hickock Company, a manufacturer of men's jewelry and accessories, and supporter of jewelry exhibitions in Rochester.[15]

Their association ended in 1957, when Prip accepted a position as Artist-Craftsman-in-Residence at Reed & Barton Silversmiths in Taunton, Massachusetts. There Prip was able to combine his extensive knowledge of the silversmithing industry with the hollowware he had been creating in Alfred and Rochester to create new, modern lines of flatware and hollowware for the firm. It was a successful arrangement that brought fresh designs to American dining tables around the country. He introduced prototypes to Reed & Barton that he had created in Rochester, such as the *Dimension* teapot, which he nicknamed the "onion" for its graceful bulb-shaped body and attenuated finial. *The Diamond* service, designed to be sold with the Gio Ponti flatware by the same name, was an ingenious solution for production, as each vessel could be spun on a separate chuck and then assembled, a tribute to Prip's close understanding of production

John and Karen Prip with his sculptures in front of his Rehoboth Studio, Massachusetts, ca. 1960s

Shield with Horns, 1963
bronze, granite

requirements and modern sensibility. By 1964, when he designed *Tapestry*, a densely rich design for flatware, it reflected the artist's growing interest in surface textures, and a giant step away from the smoothly planished forms that typefied his work to date.

Sculpture

Tapestry was an important signifier of changes taking shape in his studio. In 1960 Prip had resigned his full time position at Reed & Barton; he continued in a part-time capacity, but used most of his energy to develop his own work in new directions. By 1963 he began to tackle sculpture, starting with *Shield with Horns* taking the hollow form, most familiar to him, as a point of departure. In that same year, he joined the Rhode Island School of Design where he found the remains of a once-great department and began rebuilding it into a nationally acclaimed program.

One of Prip's favorite teaching tricks was to visit student benches at late hours and play with elements of projects currently underway. He would rearrange them in unusual and illogical arrangements just to shake up their habits of thought, and to suggest new kinds of constructions. This marked his own approach to composition in the early '60s, as he decisively moved away from the modern style into unknown sculptural territory. At his home in Duxbury and later in Rehoboth, Massachusetts, he began to amass rocks and wood from beaches and elsewhere to give expression to these new interests.

Pewter, often considered an inferior material to silver for its softness and dull surface, had fresh appeal at this time due to its ease of casting. Prip had rediscovered an attraction for pewter while at Reed & Barton, because he learned that he could make flatware samples for stainless steel, which due to its hardness was a "tough, and not very grateful material," out of pewter and plate them in nickel—without anyone knowing the difference. Prip began to use pewter for casting some of the serendipitous items that crossed his path as he considered ways to combine them with other dissimilar objects. He also played with electroplating, and hundreds of other techniques that were in his arsenal of skills, but now put to a new purpose.

The drive to evolve and grow, to change, to stimulate and be stimulated are a hallmark of Prip's career, and he took pride in his ability to go outside his comfort zone in order to discover and create something new.

Prip's workshop became a kind of grab bag of found items and parts to objects that were either in process, or discarded; in this manner he used them as a vocabulary of shapes that he would employ as needed. Prip recalled that he always "enjoyed just putting things together, stacking things. And very often unlikely [things.] ... I have no theories that guide me. I just would take this one and put that one on top of it.... I had a fondness...for trying to get unlikely things to go together." This method of experimentation yielded some of his most interesting work.

Prip had been profoundly impressed by the artistic environment that he had entered upon his arrival at SAC in 1948. His training had not been in the arts, but in a trade, and he remained true to his roots, fashioning vessels and flatware for functional purposes through the 1950s, confident of his ability as a designer and skilled craftsman. However, from the time he learned of Philip Morton at Alfred, Prip became acutely aware of a wider artistic world that was accessible to him as a metalsmith. It was a world that he also wanted to conquer for himself. Perhaps the artistic environment at RISD helped to inspire him, or perhaps it was just his restless nature once again compelling him to reach out for some new challenge.

This phase of Prip's career is marked by a playful quality, as he created anthropomorphic forms out of pewter with disk-like breasts or the trompe-l'oeil effect of "leaking" boxes. In other cases he experimented with flying boxes, or vaguely erotic shapes that he obtained from electroformed vegetation. Surrealism, pop art, Peter Max, and perhaps a bit of *Mad* magazine seem to have played a role in one or another of the works from this series, although none in a focused manner. Rather, everything went into the mix with eclectic and entertaining results. Serendipity captured, as it were, in balanced compositions that were as finely made as any teapot.

As his vision began to fail him in the 1970s, Prip turned to paper, creating a gigantic body of material that he cut, twisted, and shaped into functional and nonfunctional shapes. But he also returned to pewter, and in the late 1980s he created several severe and enigmatic

Container with Wings, 1972
electroformed and fabricated silver, ivory, amber, glass
4 5/8 x 4 5/8 x 1 1/2"
SMITHSONIAN AMERICAN ART MUSEUM

Geometric Vessel (Triangular Top), 1988
pewter; fabricated, abraded
16 7/8 x 6 3/8 x 2 1/2"
MUSEUM OF ARTS AND DESIGN, NEW YORK. GIFT OF THE ARTIST

forms that were tall and broad. Boxlike in shape, they were, however, merely referring to the container that in turn, referred to the vessel that remained at the heart of his work. With no decoration, but merely surface interest, they seem like mute sentinels, or like a worn stele of ancient Greece. They have a sober grandeur that marks a new approach, and departs, once again, from the traditional associations with metal.

The drive to evolve and grow, to change, to stimulate and be stimulated are a hallmark of Prip's career, and he took pride in his ability to go outside his comfort zone in order to discover and create something new. Of a marketplace that does not always reward artists for choosing new methods of expression, he said: "People in galleries and museums, for instance, say, 'Oh no, we don't want to show that person... He has no recognizable style.'... And I thought that was the greatest compliment, in a way, that anyone could pay." John Prip could have remained faithful to the Scandinavian modern style of his youth, and made a comfortable living in Denmark or in the United States. Instead, he abandoned the elegantly planished shapes for which he was celebrated, and embarked upon an artistic odyssey that has added even greater luster to a distinguished career.[16]

Jeannine Falino is a curator at the Museum of Arts and Design in New York.

The author wishes to thank the Prip family for their helpfulness with this article.

1. The firm, known as A. Prip, was primarily a souvenir spoon and flatware company.
2. The rationale seems unlikely, as the family business, according to John Prip, was not of the same caliber as Jensen.
3. "Silverware is Exhibited. Danish Patterns Shown here with Swedish Glass," *New York Times*, September 15, 1948, p. 36. The Nielsen silver was exhibited at the fair, but the war prevented shipments of their goods to American consumers.
4. Prip won the Hertz Award, a silver medal, in 1942, the year in which he completed his journeyman's piece.
5. This quotation and others that follow, and most biographical details, are taken from an interview with John Axel Prip conducted on October 20, 1980, and November 21, 1981, by Robert Brown for the Archives of American Art, Smithsonian Institution.
6. John Prip, AAA interview.
7. Tage Frid was an influential teacher who published widely on furniture designs and techniques and like Prip, was a key figure in the mid-twentieth-century craft movement. The Prip and Frid families had known one another in Copenhagen for many years. Frid's father had apprenticed with Prip's grandfather, and Prip's father had worked under Frid's grandfather; as a young boy, John Prip would sometimes stay with Frid's family when his own parents traveled. Prip interview, AAA.
8. *An Exhibition for Modern Living* (Detroit: The Detroit Institute of Arts, 1949). The exhibition took place from September 11 to November 20, 1949.
9. For contemporary reviews of these exhibitions, see "Silver Art Work Shown in Capital," *New York Times*, March 27, 1955, p. 83, and Stuart Preston, "Art: A Danish Survey," *New York Times* October 15, 1960, p. 15.
10. "Margalit Fox, "Theodore Nierenberg, Founder of Dansk, Dies at 86," *New York Times*, August 4, 2009, p. A21.
11. Mounted by the Wichita Art Association, the formal title of the Wichita National was "The Decorative Art and Ceramics Exhibition."
12. Marbeth Schon, *Modernist Jewelry 1930–1960, The Wearable Art Movement*, (Atglen, PA.: Schiffer Publishing, LItd., 2004), 105–06. It is not entirely clear whether Prip met Morton, or was aware of his work through Pearson. Morton's chief contribution to the field is *Contemporary Jewelry, A Studio Handbook* (New York: Holt, Rinehart, and Winston, 1970, reprinted 1976).
13. W. Scott Braznell, "The Early Career of Ronald Hayes Pearson and the Post-World War II Revival of American Silversmithing and Jewelrymaking," *Winterthur Portfolio*, Vol. 34 (Winter 1999): 4:192.
14. Conrad Brown, "Shop One," *Craft Horizons*, Vol. 16 (March-April 1956) 2:19–23.
15. Braznell 1999, 200–02.
16. Arthur J. Pulos, "John Prip's Odyssey in Metal," *American Craft*, Vol. 48 (August-September 1988), 48–55; *John Prip, Master Metalsmith* (Providence, RI: Museum of Art, Rhode Island School of Design, 1987).

Reviews

DESIDERIUS HELMSCHMID
Helmet of Emperor Charles V, ca.1540
etched, embossed, and gilt steel
11 1/8 x 8 7/16 x 10 7/16"
PATRIMONIO NACIONAL, REAL ARMERÍA, MADRID

The Art of Power: Royal Armor and Portraits from Imperial Spain

National Gallery of Art,
Washington, D.C.
June 28–November 1, 2009

by Sarah Tanguy

Say "power suit" today, and one likely conjures up a dark, possibly pinstriped, pair of pants and matching jacket. But back in the sixteenth and seventeenth centuries, the phrase was closely linked to royal armor. This landmark exhibition gave a first-hand view of ceremonial armor from Imperial Spain, along with related portraits and tapestries, when the court enjoyed unequaled access to the best European craftsmanship. Indeed, during this period, suits of armor were considered not only fine art, but were also the costliest and the most prized possessions of the Spanish rulers. As status emblems, they impressed at a state function with their complex iconography and technical achievement, while at a parade or a tournament, the way they caught the light dazzled the distant onlooker.

More than 50 full suits of armor, helmets, and shields on loan from the Royal Armory in Madrid brought Spanish history to life. The Royal Armory acquired its collection through commissions by the leading centers under Spanish control—in Germany, Flanders, and Milan—through diplomatic and family gifts, and military trophies. Although the core collection was formed in the sixteenth century during the golden age of Charles V (1525–50), the exhibition's timeline began over a century earlier with an intricate sword and scabbard, ca. 1400. Considered a former possession of Boadbtil (Muhammad XII), the trophy displayed a fascinating blend of Western, North African, and Eastern influences, while attesting to the Spanish conquest of Grenada. Its extensive decoration encompassed cloisonné enameling, gold wire lacework, fretwork, zoomorphic and vegetal figuration, and pierced ivory, as well as inscriptions from the Koran.

The Bard of Maximilian I, ca. 1517–18, outstanding for its openwork and etched, embossed, and gilded ornamentation, is attributed to Kolman Helmschmid, a superstar designer from Hapsburg. Its iconography features biblical and mythological stories of Samson and Hercules, reflecting the Renaissance's view of chivalry so dear to Maximilian I. *The Helmet of Emperor Charles V*, c. 1540, produced by Kolman's son, Desiderius, asserts its owner's strength through an escutcheon showing all of his territories, as well as the image of the eagle, an allusion to Imperial Rome. In *The Parade Armor of Philip II*, 1549–1550 and 1552, Desiderius masterfully interweaves images of the eagle with nymphs, warriors, a figure bearing the collar of the Golden Fleece, and grotesques. For the breastplate, the artist chose chased decoration in relief over the more traditional etching favored by Germans, while gold-damascened scalloping enlivens the bands.

A stellar use of *all'antica* style marks *The Burgonet of Emperor Charles V*, 1545, created by Filippo and Francesco Negroli. On its comb, a herm, symbolizing a defeated Turk and Christianity's triumph over Islam, wears a turban and roman armor. Classically draped and winged figures of Fame and Victory pin him down by his mustache. The famous Italian brothers from Milan signed the work on the visor in plain sight to indicate their high favor with the Emperor. Filippo was responsible for the remarkable embossing and engraving; Francesco, the damascene.

During the seventeenth century, once firearms made combat armor obsolete and courtly games fell out of favor, emotional persuasion took over the function of battle worthiness. While armor was still deemed a power object and material asset, its propagandistic value looked to past rulers as a reminder of imperial glory. Similarly, the chivalric ideal persisted for its ethical codes rather than its rules of engagement. Holdings from the Royal Armory

FILIPPO and
FRANCESCO NEGROLI
Helmet (Burgonet) of Emperor Charles V, Milan, 1545
embossed, chased, blackened, and gold-damascened steel
9 13/16 x 9 1/16 x 14 1/16"
PATRIMONIO NACIONAL, REAL ARMERÍA, MADRID

even appeared in paintings of non-monarchial subjects. Today, this complex fusion of iconography and craftsmanship is a hallmark of studio jewelry. To find an equivalent of armor's symbolic power, consider sci-fi costumes—or for a diminished version, witness President George W. Bush, a commander-in-chief with no combat experience, who in April 2003 donned a flight suit for his premature "mission accomplished" speech about the Iraqi war.

Art historian Sarah Tanguy is based in Washington, D.C.

Margie McDonald: "Archiforms"

OK Hotel, Seattle
July 1–August 31, 2009

by Matthew Kangas

The works in Margie McDonald's second solo show at OK Hotel were not as physically large as her earlier sculpture. But there is a greater formal complexity in the new pieces, along with a wider palette—if it can be called that: they are exclusively constituted of recycled and repurposed plastics and metals. The 46-year-old artist has a background in boat rigging, maritime labor, and yacht crewing. McDonald concentrated on fiber art at Nova Scotia College of Art & Design. Whereas the marine associations were clear in her earliest pieces—plastic ropes, latches and locks, commercial fishing paraphernalia—now one senses that materials are being chosen for how well they can support volume, mass, and chromatic accent.

Seen in the imposing but difficult art space of a National Historic Landmark District structure, the ca. 1900 OK Hotel (a legendary waterfront bar, brothel, sailor hotel, and, in the 1980s, a birthing canal for grunge music), McDonald's sculptures hugged, hovered and, in one case, festooned the combination of brick walls and painted plastered expanses of the lobby.

Raised in Newfoundland, McDonald spent years traversing the globe as a cook and crew member. There is a strong sense of weathered materials, vestigial underwater organisms, and most importantly, nature caught up in or trapped by metal wire. In a very real sense, McDonald is alluding to cruel treatment of dolphins, whales, and other species that become the casualties of natural oceanic resource extraction.

The viewer, too, becomes entangled in *Prickly Pod* and *Cascade* (both 2009), with their metallic filigree yearning toward coherent mass. Triangles and circles dominate each work, respectively, and are repeated throughout as if a chromosome code of structure. At least in *Cascade*, the see-through red circles of varying sizes cluster into a suspended whole that hovers in space.

Apart from *Max* (2009) and *Cascade*, the seven other works are wall-mounted, with varying degrees of success. Nickel-plated copper, stainless steel, and brass wire are all called upon by the artist, who draws on her sewing, knitting, and quilting skills. Such prized feminist strategies are applied to gleaming refuse from the shipyard dump, and reassembled into largely symmetrical compositions that vibrate and pulse.

Visitation (2009), *Holey Felt* (2007) and *Star Chiton* (2009) are the strongest of the wall sculptures. With flaming red-wire hair, a hieratic face emerges from *Visitation*, a halo of nuts, bolts, and screws surrounding it. Affixed to a metal rim, as in a taut Eskimo sealskin drum, by wires instead of rawhide, *Visitation* has telltale, lower blue wires, suggesting water or the blue of a Renaissance Madonna. McDonald is creating her own icons, rough-textured targets of contemplation and fearsome adoration.

Holey Felt (its title plays on sincerity and the felting process), with its blazing orange center, seems both rotted sea monster skull, and a pile of piercings among perforations. Another circular composition, it has holes that disperse formal elements with greater interest than the others, less dependent upon the symmetry that has become common to McDonald. All the same, alternately glistening and gritty aspects of the metal threads and radio and computer components underscore a defensive shape, like an African tribal shield.

Both horizontal, one small, one large, *Star Chiton* and *Boa* stretch McDonald's studio practice options to a limit. A tour de force of humble materials approaching the luxe of jewelry, *Star Chiton* accentuates the artist's touch for color and ornament hitherto largely concealed or suppressed. Its hot pink sprockets over a skeleton of twisted steel screws throb within an outer fringe of copper-orange wires like flagella in an amoeba.

Only 20 inches wide, *Star*

Holey Felt, 2007
nickel-plated copper, resistors
32 x 26 x 7"
PHOTO: FRANK ROSS

Star Chiton, 2009
stainless steel, steel, copper
20 x 14 x 8"
PHOTO: RICHARD NICOL

Chiton still has more varied imagery than does *Boa*, at 14 feet wide. The latter reduces McDonald's practice to a numbing, minimalistic threading process and, as such, is her most craft-pure piece. Awkwardly suspended from three points on the wall, *Boa* points up how McDonald must somehow reconcile issues of sculptural support.

Freestanding, *Max* (2009) is more than four feet high and addresses the theme of the Indian ceremonial headdress. Wires are longer and more outwardly radiating. Such linear sequences create a formal coherence that balances the often wayward elements within this piece and others.

McDonald may be at a crossroads: tighter or looser threading and weaving; symmetry or dispersal of compositional elements; bulkier or flimsier sculptural volume; scrapyard or boudoir colors; and finally, an ecological extension of content or a further explosion of her very own tribal art, the art of the global village as seen from the deck of a boat.

Matthew Kangas, a Seattle-based critic, is the author of Craft and Concept: The Rematerialization of the Art Object *(Midmarch Arts, 2006).*

Roxy Paine on the Roof: Maelstrom

The Iris and B. Gerald Cantor Roof Garden, Metropolitan Museum of Art, New York City
April 28–November 29, 2009

by Andrea DiNoto

For his astonishing site-specific installation on the Met's roof garden, Roxy Paine transformed seven tons of welded steel into an insinuating tangle of branches and biomorphic forms, an unwieldy mass that nonetheless sits comfortably within an 8,000-square-foot space designed to host groups of walking, talking, noshing museum goers. Paine has called the sculpture *Maelstrom*, a term connoting a violent, swirling turbulence, and to be sure, the huge, tentacled object draws one into its force field through sheer visual magnetism. It's a bold concept in an unruly form, whose smooth reflective surfaces mirror not just the sky above but the milling bodies of bemused visitors. Anyone who witnessed the devastating ice storm that struck the Northeast in December 2008 could be forgiven for interpreting the piece as a memento mori to that glittering landscape of ice-coated fallen trees. But the 130-foot-long, 45-foot-wide stainless steel installation is actually a shape-shifting trickster, evoking not only plant life but insects (the segmented legs of Louise Bourgeois's giant spider sculptures come to mind), neural networks, and the mercurial morphing forms produced by CGI animation in sci-fi movies.

Roxy Paine on the Roof: Maelstrom, 2009
The Iris and B. Gerald Cantor Roof Garden
PHOTO: SHEILA GRIFFIN

Made entirely from stainless steel pipes and rods, *Maelstrom* belongs to Paine's "Dendroids" series of tree sculptures, begun in 1998 and installed at various park-like settings around the country and abroad. The term *dendroid* refers to the branchlike projections of a neuron, and this aspect of the tree sculptures does indeed suggest electrified energy emanating from the tips of the branches to the very edges of the universe. This fall, Paine's *Graft*, a sculpture of two distinctly different, yet fictive life-size trees, joined to the same trunk, will be installed at the National Gallery of Art Sculpture Garden in Washington, D.C. Either singly or in pairs, as in *Conjoined*, a 2007 installation in New York's Madison Square Park, Paine's silvery trees appear as apparitions. Their reflectivity suggests transparency; or natural objects suddenly illuminated by a lightning strike, or tree-shaped negative images that stand like holes in the world, rising to remind of us of where true nature might have been. But the ephemeral illusion is deeply ironic, as these sculptures are tremendously labor-intensive both to create and install. Weld marks at every joint in the branching structures are evidence of hand fabrication, while their dendritic forms establish a dialogue between technology and the natural world. *Maelstrom*, which might be nicknamed The Tree that Fell to Earth, is the largest sculpture ever to be installed on the Met roof. Its studied chaos provokes wonderment not only at its ambiguities, but that such a complex and intrusive structure could accommodate itself so gracefully to human life. This simultaneity is the paradox at the heart of Paine's work: art aspiring to imitate nature; technology aspiring to tame nature. At the Met, in the embrace of nature (Central Park itself), *Maelstrom* offered a striking counterpoint to both art (the museum) and technology.

Andrea diNoto is a New York–based writer on art and design.

Silence is So Loud: Five Views of Contemporary Swedish Jewelry

Gallery Loupe,
Montclair, New Jersey
January 29–February 22, 2009

by Marjorie Simon

To many of us, Sweden is the land of Vikings, Ingmar Bergman movies, midnight sun in summer, and endless midnight in winter. When curator Tracy Steepy lived there in 2008 during a residency at the Madeby Studio in Stockholm, she was struck by a sense of pervasive silence and a noticeable social reticence. She asked several young artists there to consider her reaction.

Swedish jewelers have responded slowly to international trends in jewelry making, and it took several decades after the field's sea change in the 1970s for them to embrace new materials and design aesthetics. Eventually, the proximity of London, Amsterdam, and Munich led to a greater influence of challenging, conceptual work using non-precious materials. Now, what is seen internationally of Swedish jewelry seems virtually indistinguishable from that of other Western European countries.

And yet. The hush of a blanketing snowfall seemed to inhabit Gallery Loupe, thanks to Steepy's ingenious installation. Walls covered with gray industrial felt muted noise and even conversation, creating a Bergmanesque quietude. Far from the clean-swept lines of mid-century "Scandinavian design," the artists' material choices reflected folk traditions of woodcarving and textile handwork. That the artists are all women is perhaps indicative of a culture committed to gender equality, but also representative of the strong female presence in the field today.

Pia Aleborg assembled disparate objects that play with size and weight, among them Styrofoam painted to resemble concrete. A necklace of jumbled electrical cords didn't impress me, but a monochromatic wooden chain necklace effectively paid homage to an essential jewelry concept (the simple linked chain) in basic material (wood).

AULI LAITINEN
H.T. from the "Everybody Wants" series, 2007
knitted, wool, silver, synthetic filling

SOFIA BJORKMAN
My Car is My Home, 2008
silver, wood

Helena Lindholm's sewing and textile touches were handled with great sensitivity; transitions between fabric and metal were perfectly realized. Hanna Hedman juxtaposed exuberant growth and floral blooms with decay in a raw, often confrontational way with oversized necklaces that were in no way wearable.

Auli Laitinen confronted issues of gender and sexuality by fabricating phallic and scrotal forms out of her collection of old ties. It was impossible to resist fondling them; doing so reinforced the tender issue of male vulnerability. Some of Laitinen's sexual references were witty, while others seemed forced. A group titled "Everybody Wants" conveyed the generational discomfort felt by the unpierced in a culture of body piercing.

Sofia Bjorkman's meditation on "Home" was a rich collection of 72 pieces, each exploring a distinct association with the word. Observing the similarity of homes in a Stockholm suburb in a nearly universal image as "little boxes," she brought to mind (even for girls) Matchbox cars, or tiny containers for keepsakes. Titles were descriptive and evocative. My favorite: *Home is my apartment and where I will live until I can not go up the stairs any more.* In *My car is my home*, the car sits on a spreading oil stain, or is someone living inside?

As often happens, spending time with the work yielded many small pleasures and details, such as crocheted buttonholes. Generally speaking, the interface of textile and metal was very well resolved, and situated the work in what appears to be a worldwide epidemic of textile applications among young women jewelers.

If there were a Slow Jewelry movement, much of this work might belong. Some of the ruminations reminded me of the great Dutch designer Gijs Bakker, of whom writer Ida van Zijl said that he could "milk an idea until every last drop of inspiration has gone. It is a kind of mental overcropping—only once a theme has been entirely exhausted does the path to the next field seem clear." Of course artists must think about what they are saying, why they should say it, when they have said enough, and when the next little variation doesn't matter. All these issues came to mind, and I thought about asking, why this work, why does it matter, and what, if anything, makes it Swedish? What is the place, and the point, of cultural identity today?

Bjorkman, founder and owner of Platina Stockholm, an active gallery which represents four of the artists as well as numerous other Swedish and European jewelers, has said, "I think about jewellery, I discuss jewellery....Jewellery matters." Though it seemed to me that not all of the jewelry in this show "mattered" equally, it's gratifying to see so many artists who believe it still does.

Marjorie Simon is a jeweler and writer living in Philadelphia.

The Sixth Sense: Contemporary Jewelry from Korea

Fuller Craft Museum,
Brockton, Massachusetts
January 31–July 26, 2009

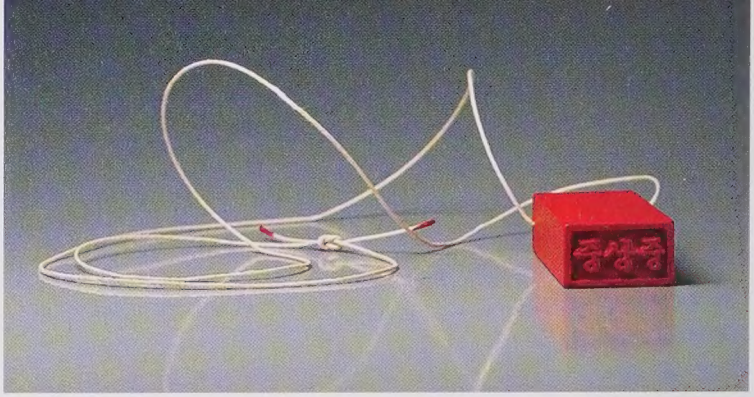
by Martina Windels

The Fuller recently organized an exhibition of contemporary Korean jewelry, curated by Kiwon Wang, intended to investigate the relationship of longstanding Korean traditions, beliefs, and techniques against the backdrop of outside influences, in this case from the West. Wang was interested in the exchange of ideas that occurs when one's traditions are influenced by exposure to another culture, for example, by studying or working abroad.

Wang also endeavored to explore the role of Shamanism, defined in the accompanying brochure as superstition and the belief that Shamans wield power over aspects of daily life, acting as mediators between the present and the spiritual world. The 12 jewelers invited to participate in this exhibition, including Wang herself, were asked to respond to the Korean notion of Shamanism and its relationship to this idea of the "sixth sense."

However, the show falls short in presenting original ideas and adequately showcasing the emerging trends in jewelry from Korea. The selection of works appears random, and several of the pieces displayed seem like student work, very eager to please but often too close to their source of inspiration. Generally lacking originality and failing to establish a personal point of view, many works feel immature and dated at the same time.

An exception is the work of Hwa-jin Kim: simple brooches, with one or more openings, rimmed with a line of gold, the forms entirely constructed from parallel wires following the opening(s). These pieces hint at warrior armor and ancient steel forging techniques, with inlaid ornamentation, presenting an updated version of a familiar theme without imitating it. More personal and explorative is another series of brooches, titled "Relation," which breaks out of the geometric confines and combines several shallow dish shapes constructed from concentric wires.



SO-YEON PARK
Wang, Wang, Wang (King), 2008
wood, sterling silver

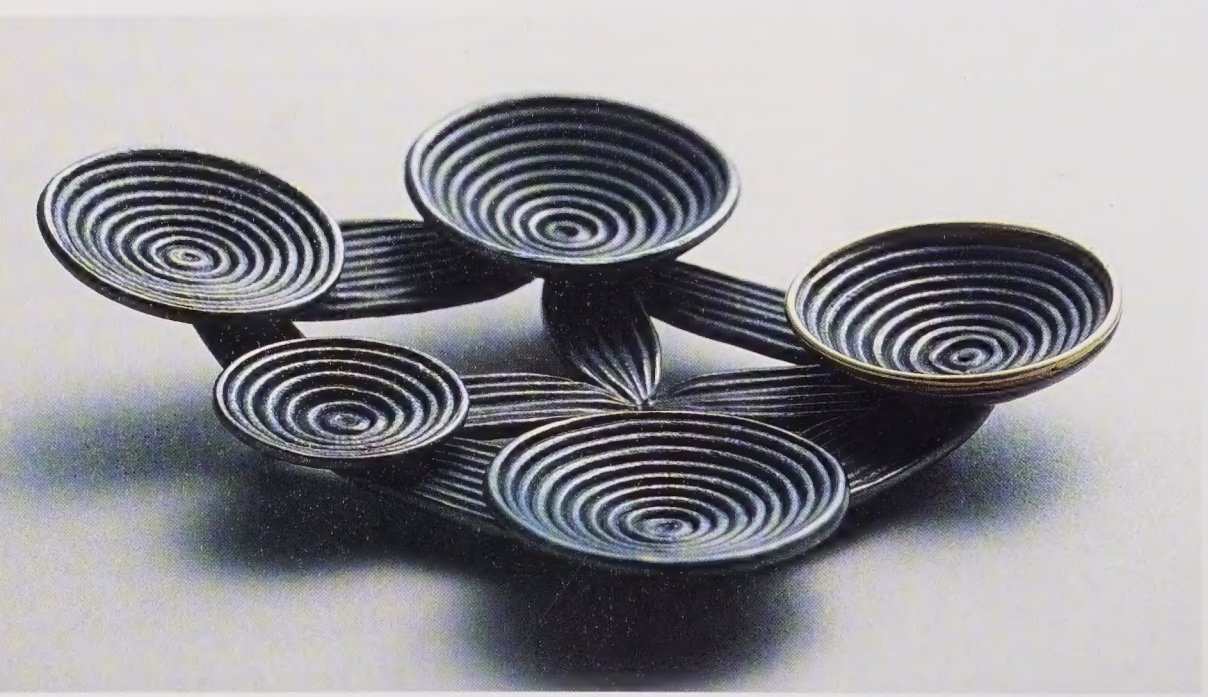
The most noteworthy work in the show is by Hae won Kim, who uses gauze and epoxy to create lightweight heads. She enlists the contrast of black and white to explore themes of conflict and tension in pieces titled *Fear, It Surrounded Me*, and *You + I*. Kim's *In the Dark* is a brooch depicting a large head made from black gauze with Asian features, expressing dread and fear. Inside its open mouth is a smaller white head, also of gauze, with hands raised in shock and surprise, referencing Edvard Munch's painting *The Scream*. This work presents an intimate expression of personal experience and, as such, is the most Western in subject but conveyed with Asian restraint.

On the other hand, works like So-yeon Park's pieces, incorporating wooden beads, red lettering, shellac sticks, and official seals, suggest the merging of ideas in a superficial way by relying on established stereotypes: Eastern visual language superimposed on Western artistic ideas. The approach is too simplistic and does not result in multicultural conceptual jewelry but rather in a hollow statement.

I left this exhibition dissatisfied not only because of the quality of the work but because the high expectations of what it could have achieved. I was disappointed by the dearth of background information provided by the curator and the museum to help educate the viewer about the history of West-East tension as expressed in contemporary Korean jewelry and metalwork. The theme of Shamanism relies heavily on clichés, and the presentation assembled to support the claim lacked substance. The viewer would have been better served if the museum had simply presented a selection of "Contemporary Korean Jewelry Today."

Martina Windels is a jewelry designer, freelance writer and former gallery owner in Providence, RI.

HWA-JIN KIM
Relation–Brooch III, 2007
sterling silver, gold



Stanley Lechtzin

ON MAY 23, 2009, at the SNAG conference in Philadelphia, the Society of North American Goldsmiths's Lifetime Achievement Award was presented to professor Stanley Lechtzin. The award itself is the work of metalsmith Cynthia Eid, who designed a striking sterling silver vessel on a black marble base. In addition to the award, all honorees receive lifetime membership in SNAG.

Lechtzin was born in Detroit in 1936, and after working as a jewelry repairman, a draftsman, and as a cartographer he attended Wayne State University in Detroit and studied metals under Philip Fike. Upon receiving his BFA in 1960, Lechtzin enrolled at Cranbrook Academy of Art, where he studied jewelry and metalsmithing with Richard Thomas. After graduating with his MFA in 1962, he applied for teaching jobs and accepted a position at the Tyler School of Art.

Since then, Lechtzin has taught at Tyler, where he became founding chairman of the Crafts Department in 1965. Also in 1965 he traveled with his Philadelphia friend and fellow jeweler Olaf Skoogfors to Europe, where they visited such distinguished metalsmiths as Friedrich Becker, Reinhold Reiling, Claus Bury, Max Fröhlich, Sigurd Persson, Wendy Ramshaw, and David Watkins. In 1968, Philip Morton, jeweler, metalsmith, and founder of the metals program at the University of Minnesota, organized a meeting of nine metalsmiths from across the United States, including Robert Ebendorf, Phillip Fike, Hero Keilman, Brent Kington, Kurt Matzdorf, Phillip Morton, Ron Pearson, Skoogfors, and Lechtzin. The result of that meeting was the founding, in 1969, of the Society of North American Goldsmiths.

In the 1960s and 1970s Lechtzin pioneered the use of electroforming in art jewelry, a process that allowed him to create relatively large but light organic forms in metal. Combining these new shapes with precious and semi-precious stones, and later with plastics, he created an entirely new look in contemporary wearable art. In the mid '60s Lechtzin's work was noticed and admired by Helen Williams Drutt, and his were among the first pieces she acquired for her acclaimed jewelry collection, now housed at the Museum of Fine Arts, Houston. In 1969, Lechtzin received the Cultured Pearl Jewelry Design Award for Excellence, and in 1973 had a one-person exhibition at Goldsmiths' Hall in London.

Brooch #56C, 1969
silver, gilt, agate, pearls
6 ½ x 3 x 1 ¼"

Around 1978, Lechtzin began investigating how computer technology could be used in creating jewelry. In 1984, a grant from Temple University allowed him to establish a computer lab for students at Tyler. He has pioneered the employment of CAD/CAM for art jewelry in an academic setting and has made Tyler *the* place to go for CAD/CAM studies in jewelry and metal.

To recount the chronology of Lechtzin's accomplishments or to list his many exhibitions, awards, and collectors, is in some ways to miss the point. These may be markers along the way, but he has been at least as interested in the process, the discovery, and the journey. He has also been dedicated to the possibility of inspiring the same in others. If he had ended his technical exploration in the '60s, he could have continued to produce the amazing electroformed pieces that were being purchased by public and private collectors worldwide. But he has never stopped looking ahead. And I don't believe anyone thinks he's finished. A lifetime achievement award doesn't indicate the end of anything. But it does honor a life's work and accomplishment. As an artist, an educator, and a mentor, Stanley Lechtzin exemplifies the legacy the Society of North American Goldsmiths's Lifetime Achievement Award was intended to recognize. We congratulate him.

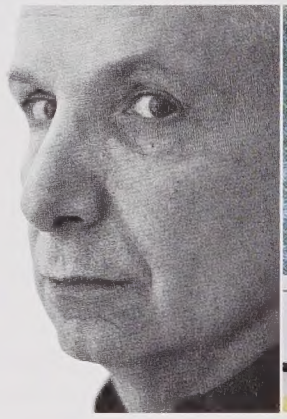
HARLAN W. BUTT
PRESIDENT, SOCIETY OF NORTH AMERICAN GOLDSMITHS

Society of North American Goldsmiths

ARTISTS. DESIGNERS. JEWELERS. METALSMITHS.

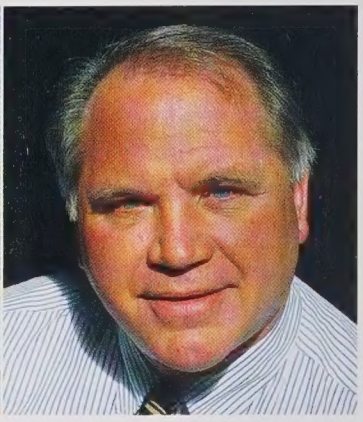
The Society of North American Goldsmiths supports and advances the professional practice of artists, designers, jewelers, and metalsmiths. Through education, innovation, and leadership, SNAG provides access to a vibrant and passionate community.

BY DANA SINGER



Garth Clark, invited guest curator for the 2010 Exhibition in Print.

Ellen Lupton, newest member of Metalsmith*'s Editorial Advisory Committee.*



Bruce Baker, featured speaker, Professional Development Seminar 2010.

Garth Clark to Curate Exhibition in Print 2010

SNAG is pleased to have the highly esteemed curator, critic, dealer, and historian Garth Clark as invited guest curator of *Metalsmith*'s 2010 *Exhibition in Print*. The theme is "Contained: Metalsmithing and the Vessel," with a particular emphasis on the concept of "containment." One of craft's most influential intellectuals, Clark has edited and contributed to more than 50 books, is author of numerous essays and articles, and was the recipient of the prestigious Mather Award from the College Art Association in 2005 for art criticism. Clark has also curated many significant exhibitions at museums around the world.

Editorial Advisory Committee Welcomes Ellen Lupton

Graphic designer, writer, curator, and educator Ellen Lupton is the newest member of *Metalsmith*'s Editorial Advisory Committee. Lupton runs the Graphic Design MFA program at Maryland Institute College of Art. She is also a curator of contemporary design at the Cooper-Hewitt, National Design Museum, the author of several books, and writes "the El Word" column in *ReadyMade* magazine. Lupton curated *Metalsmith*'s 2007 *Exhibition in Print*, "Framing – The Art of Jewelry," and work from that issue was later exhibited at SOFA Chicago. She joins current EAC members Sharon Church, Kim Cridler, Kiff Slemmons, SNAG board liaison Sandie Zilker, and editor Suzanne Ramljak. SNAG sincerely thanks departing EAC member Ursula Ilse-Neuman, for her invaluable participation and dedication.

SNAG's Eighth Professional Development Seminar

Jeweler and gallery owner Bruce Baker will lead SNAG's Professional Development Seminar on "The Art of Selling," on March 12th. The second topic of the seminar, titled "Not Just Another Pricing Lecture: A Dialogue about Pricing Your Work," will look at different types of work, from production to one-of-a-kind, and various pricing structures. For the first time, the seminar is a session within the main body of the SNAG conference, and attendance will be free with SNAG conference registration. The seminar is coordinated by artists Harriete Estel Berman, Andy Cooperman, and Don Friedlich.

"Exhibition in Motion 2010" at the Museum of Fine Arts, Houston

Artists, models, music, extreme work for the body, and high drama will combine in an event called "going to eXtremes Exhibition in Motion" at the Museum of Fine Arts, Houston, on the evening of March 11 during SNAG's annual conference. The extravaganza will feature pieces curated by Angela Gleason. Local models will wear a special collection of bustiers designed and made by students of the award-winning Fashion Design Program at Houston Community College. The students will work from drawings and photographs provided by numerous artists.

Museum of Fine Arts, Houston, host to "Exhibition in Motion" *in conjunction with the 2010 SNAG Conference.*

PHOTO: RICK GARDNER

SNAG Members' Showcase

2Roses
2Roses.com

Susan Knopp
susanknoppenamels.com

Sue Ann Dorman
suedorman.com

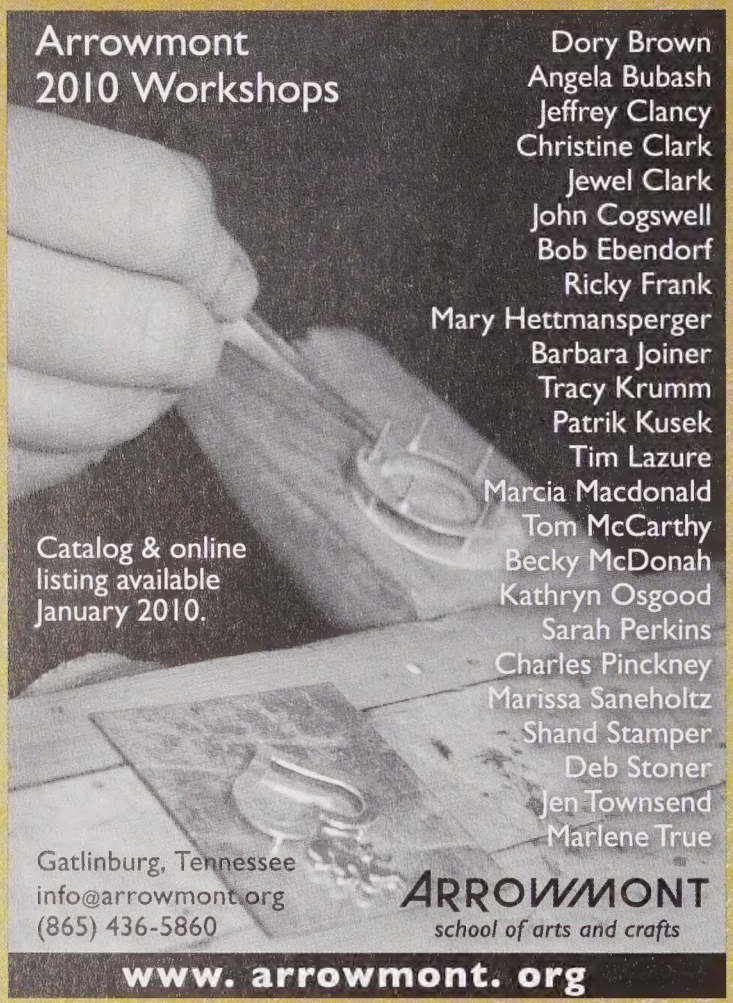
Elise Winters
elisewinters.com

Barbara Heinrich
barbaraheinrichstudio.com

Jenny Reeves
jennyreeves.com

Geralyn Sheridan
geralynsheridan.com

Boris Bally
borisbally.com



SILVERSMITH INSTRUCTORS

TRIPP LAKE CAMP, outstanding residential girls' summer camp in Poland, Maine, needs instructors with general knowledge of sheet and wire fabrication techniques, including sawing, piercing, cold connections, surface embellishment, soldering, polishing and coloring. Also must have knowledge of raising, forging and lost wax centrifugal investment casting. Good salary, travel allowance, room and board. Male or female.

For information and interview, call:
1-800-997-4347
Apply online at
www.tripplakecamp.com

TRIPP LAKE CAMP

Craft
your own career

in Jewelry Making & Repair

Train to become a bench jeweler. Eighteen-month program emphasizes fabrication, repair and stone-setting techniques. Full-time days. **September** and **February** admissions. Other full-time courses offered are • Bookbinding • Cabinet & Furniture Making • Carpentry • Preservation Carpentry • Locksmithing • Piano Technology • Violin Making & Repair.

NORTH·BENNET·STREET·SCHOOL
AN EDUCATION IN CRAFTSMANSHIP
39 North Bennet Street • Boston, MA 02113 • (617) 227-0155
www.nbss.org

Financial aid is available for qualified students.
Accredited member ACCSCT.
Non-accredited short workshops also offered.

CREATIVE METALWORKS · MICHAEL R. SCHWARTZ ·

• School of Design • Tool and Supply
• Ceremonial Objects • Custom Jewelry
• Art Conservation

(301) 933-1500
10501 Wheatley Street, Kensington, MD 20895
creativemetalworks.com

JEWELRY ARTS INSTITUTE

Bessie Jamieson, President

Instruction in
CLASSICAL JEWELRY TECHNIQUES

Ancient Granulation in Silver and Gold,
Chainmaking, Lapidary and Classical Setting
Byzantine and Modern Enameling

Classes held throughout the year

Special workshops to be announced

212.362.8633

JEWELRY ARTS INSTITUTE
2180 Broadway
New York, NY 10024
www.jewelryarts.com

HAYSTACK

Conference, one- and two-week summer workshops

May 30–September 4, 2010

Boris Bally
Linda Darty
Rob Jackson
Alice James
Tom Joyce
Donna Penoyer
Kiff Slemmons
Ellen Wieske
Stephen Yusko

Haystack Mountain School of Crafts
P.O. Box 518, Deer Isle, Maine 04627
(207) 348-2306 • www.haystack-mtn.org
Financial Aid Available

ACADEMY of ART UNIVERSITY

FOUNDED IN SAN FRANCISCO 1929
BY ARTISTS FOR ARTISTS

Jewelry by Heather Kenealy, Fine Art Student

ENROLL NOW
STUDY ONLINE OR IN SAN FRANCISCO

METAL ARTS
BRONZE CASTING
WELDING

JEWELRY
SITE SPECIFIC
ETCHING

AA, BFA, MFA Degree Programs in Fine Art
Continuing Art Education Courses
Pre-College Scholarship Programs

1.800.544.2787
WWW.ACADEMYART.EDU

79 NEW MONTGOMERY ST., SAN FRANCISCO, CA 94105
Accredited member WASC, NASAD, Council for Interior Design Accreditation (BFA–IAD), NAAB (M–ARCH)

Jewelry & Metals courses in Italy!

Courses are offered on all levels, beginning through graduate. Earn up to 15 hours of university credits studying in Italy. Many other exciting studio, art history, and culture classes are also offered year round by this esteemed and established program!

The University of Georgia Studies Abroad Program in

CORTONA, ITALY

Professor	Semester	Apply By:
Krista Coleman-Silvers	Spring	October 1, 2009
Suzanne Pugh	Summer	February 1, 2010
Rob Jackson	Fall	April 15, 2010

art.uga.edu/cortona

Left to right:
Passement Series, Krista Coleman-Silvers; *Reserves*, Suzanne Pugh; *Cupola*, Rob Jackson

REVERE ACADEMY OF JEWELRY ARTS

Professional Training for Everyone

Masters Symposium

April 3-25, 2010

Linda Darty — Enameling
Wayne Werner — Connections
James Binnion — Mokume Gane

and

Alan Revere • Michael Boyd • Hap Sakwa
Curtis Arima • Suzanne Pugh
Fabrizio Acquafresca

www.revereacademy.com
760 Market St., Suite 900 • San Francisco, CA • info@revereacademy.com • 415-391-4179

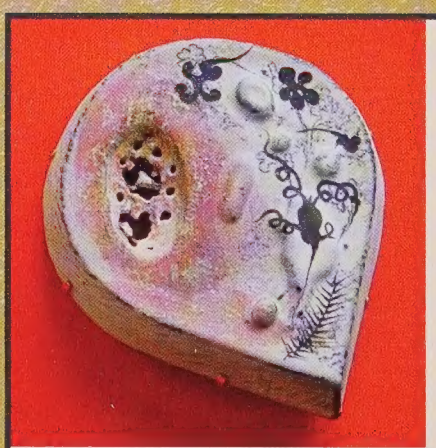
school of art and artists' residency

OxBow

two-week intensives in blacksmithing, casting & moldmaking, sculpture, and light metals.
registration begins in march.

800.318.3018
www.ox-bow.org

image: Norwood Viviano, faculty, Tatted Lace Collar (detail)



Jamie Bennett
Posteriori 20
2009
Brooch, enamel, gold, copper; 3" x 2½"

Study with the Masters

Jamie Bennett: Painting Techniques with Enamel
Fri & Sun, Apr 16 & 18, 10 am-4 pm, 2 sessions

John Cogswell: Reticulation
Sun, Apr 25, 10 am-4 pm, 1 session

Christine Dhein: Green Jewelry-Materials and Techniques
Fri & Sun, Apr 30 & May 2, 10 am-4 pm, 2 sessions

Register at www.92Y.org/JewelryClasses
or call 212.415.5500

92nd Street Y Art Center
Lexington Avenue at 92nd Street
An agency of UJA-Federation

92Y

style reigns.
Ashley Warsaw, M.F.A., metals and jewelry, 2009, Colfax, Illinois, Untitled.
scad.edu/metals-and-jewelry
SCAD
The University for Creative Careers®
The largest degree program in metals and jewelry in the U.S.
Visit the SCAD metals and jewelry department at the American Craft Council Baltimore show, February 2010.

Penland Metals

Spring 2010

March 14 – May 7

Flora & Fauna with Jen Townsend
Create jewelry inspired by natural forms

April 18 – 24

Pearl Opportunities with Tom McCarthy
Make every piece of jewelry into a pearl opportunity

Complete information available online or call for a catalog.

Penland School of Crafts
Helping people live creative lives
www.penland.org • 828.765.2359

DAVIDE BIGAZZI STUDIO
The art of **Chasing & Repousse'**
taught by Italian master Davide Bigazzi

Small and Intensive Workshops
Learn the methods that Florentine masters have practiced for centuries.

TEXTURES OF TOSCANA
June 14 - 20, 2010
Study with Davide at his studio in Italy.
Experience a week of art, culture, and creativity.

www.dbcollection.net
Davide Bigazzi Studio 75 Arbor Rd Ste. K
Menlo Park, CA. 94025 : tel. 650.323.1923
Just South of San Francisco!

Summer Workshops

Metals Week • June 27–July 1

Deb Jemmott – Etching with Salt Water
Fred Zweig – Forging Collars
Joanna Gollberg – Trapping Found Objects
Karen Christians – Resin Inlay
Pauline Warg – Sculpted Bezel & Settings
Val Link – Tool Making & Alteration

Returning Favorites
Soldering Boot Camp • Silver & Copper Metal Clay
Inlay/Lapidary • Hopi Overlay

IdyllwildARTS
951-659-2171 x2365 • summer@idyllwildarts.org
www.idyllwildarts.org

JEWELRY CLASSES

Comprehensive & Specialized Courses

- Pearl-Bead Stringing
- Diamond Setting
- Enameling/Cloisonne
- Jewelry Repair
- Wax Modeling
- Polishing/Buffing
- Casting/Mold Making
- Jewelry Designing

Beginners and Advanced Students
Day, Evening & Saturday Classes
Est. 1979, Licensed by NYS Ed. Dept.

www.studiojewelersltd.com

SMALL GROUP INSTRUCTION

32 East 31st Street (Park & Madison)
New York, NY 10016
Call (212) 686-1944

STUDIO JEWELERS, LTD.
A Jewelry Learning Center

Society of North American Goldsmiths

SNAG

FOUNDED 1969

JOIN SNAG

Artists. Designers. Jewelers. Metalsmiths.

SNAG is a group of kindred souls who are:

- Inspired by challenging boundaries beyond the everyday comfort zone
- Invigorated by bold ambitious work and new processes
- Stimulated by intellectual inquiry
- Committed to handwork and technique for their intrinsic value

If any of these describe you, join SNAG and immerse yourself in your natural community.

MORE ➤ ➤ ➤

JOIN ONLINE www.snagmetalsmith.org

SNAG FOUNDED 1969

YES, *I want to signup now!*

Full SNAG membership including **Metalsmith** and SNAG NEWS

❒ $79 North America/$95 International ❒ Student Rate $49 North America/$62 International

Only 5 issues of **Metalsmith** each year

❒ One-Year: $34 North America/$49 International ❒ Two-Year: $64 North America/$93 International

❒ CHARGE TO VISA/MC ❒ CHECK ENCLOSED (Payable in US funds on a US bank) ❒ Gift (Payment must accompany order. Allow 6 weeks for first issue.)

CHARGE CARD NUMBER | 3-DIGIT SECURITY CODE | EXP. DATE | SIGNATURE

NAME | EMAIL | DAY TELEPHONE (REQUIRED)

ADDRESS

NAME OF GIFT RECIPIENT | EMAIL | DAY TELEPHONE

ADDRESS OF GIFT RECIPIENT | EMAIL

MAIL COMPLETED FORM AND PAYMENT TO: SNAG, 540 Oak Street, Suite A, Eugene, OR 97401 OR FAX: 541.345.1123

Society of North American Goldsmiths

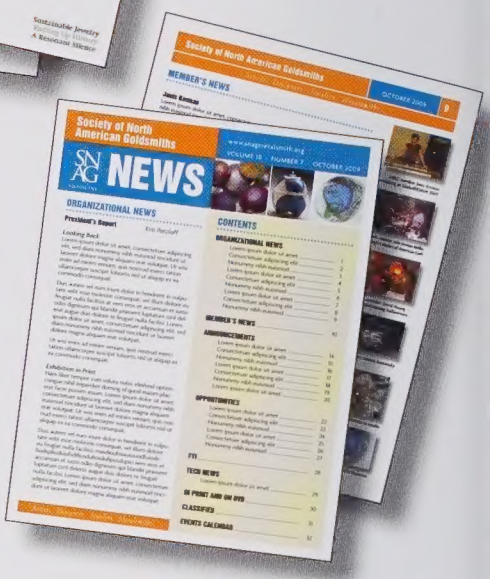
SNAG

FOUNDED 1969

JOIN ONLINE

www.snagmetalsmith.org

SNAG MEMBERSHIP BENEFITS:



Metalsmith

Bringing you content that engages and enlightens, and design that invigorates and inspires.

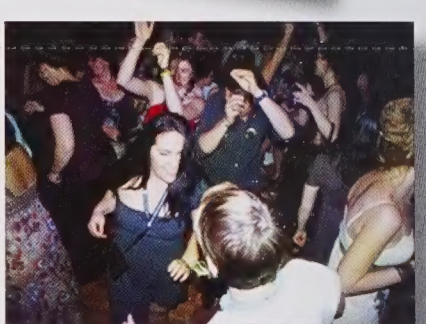
Metalsmith gives you a front row seat on the world of art, design, jewelry and metals.

SNAG News

We do the work for you, invaluable practical news and opportunity listings, what you need in one place. All color, all digital, all informative. Stay abreast of developments in the field and stand apart from the pack.

Conferences

SNAG conferences are the portal to regenerating creative batteries, seeing new work, and having lots of fun. Connecting with others is the reason we're all there. Come experience, engage, enjoy.



Final night dance party

SNAG Outreach

- Professional Development Seminar
- Education Dialogue
- Publisher, Professional Guidelines for all media
- Social networking. Connect with other SNAG members on Flickr, Facebook, crafthaus
- Exhibitions

Visit www.snagmetalsmith.org, for a host of resources, such as mailing lists of museums and galleries that show jewelry and metals, experienced photographers, and artists who give workshops around the country.

SNAG has enriched my personal and professional life and pushed me to grow as an artist. SNAG has been the key to new friends and contacts from all over the world.

Donald Friedlich, studio jeweler, glass and gold

ORNAMENTAL CHASING & REPOUSSÉ

with Valentin Yotkov • October 18 - 22, 2010

The ancient techniques of chasing and repoussé are experiencing a rebirth among silversmiths, jewelry designers, creative metalworkers, and collectors. This course offers a limited and rare opportunity to study under Valentin Yotkov, a world-renowned master of classic metal arts. Each student will start by learning basic skills of ornamental chasing and repoussé. As the week progresses, more advanced techniques will be demonstrated and taught. Take advantage of this rare opportunity to study under Valentin. To learn more about this and other courses offered at the GRS Training Center, visit www.grstrainingcenter.com.

GRS

Glendo Corporation • Emporia, KS USA • 800-835-3519 • 620-343-1084 • glendo@glendo.com • www.grstools.com

Your most important tools aren't in a box.

Between a jewelry designer's imagination and the final piece of work lies an entire production process filled with creativity, technique and skill.

Let GIA's Jewelry Manufacturing Arts curriculum take you from idea to reality, as you learn under the watchful eyes of master craftsmen who share their passion and expertise. Working in state-of-the-art classrooms at your own fully equipped workbench, you'll learn time-tested techniques and the newest technology – and earn a professional credential that's recognized worldwide.

Enroll in a program or just a single class to meet your specific needs and interests.

JEWELRY MANUFACTURING ARTS PROGRAMS AND COURSES INCLUDE:

- APPLIED JEWELRY ARTS
- GRADUATE JEWELER
- JEWELRY DESIGN
- CAD/CAM
- LASER WELDING
- BASIC REPAIR AND SETTING
- WORKING WITH WAX
- INTERMEDIATE REPAIR AND SETTING
- ADVANCED STONE SETTING
- CASTING
- COMPREHENSIVE WAX TECHNIQUES
- ENAMELING
- MOLD MAKING
- QUICK DESIGN

GIA
GEMOLOGICAL INSTITUTE OF AMERICA®

Learn from the World's Foremost Authority in Gemology™

Get started today, or learn more by visiting www.gia.edu, or call us at 800.421.7250, ext 4001.

MS20

GEMS
& GEM MINERALS

THE MAIN SHOW

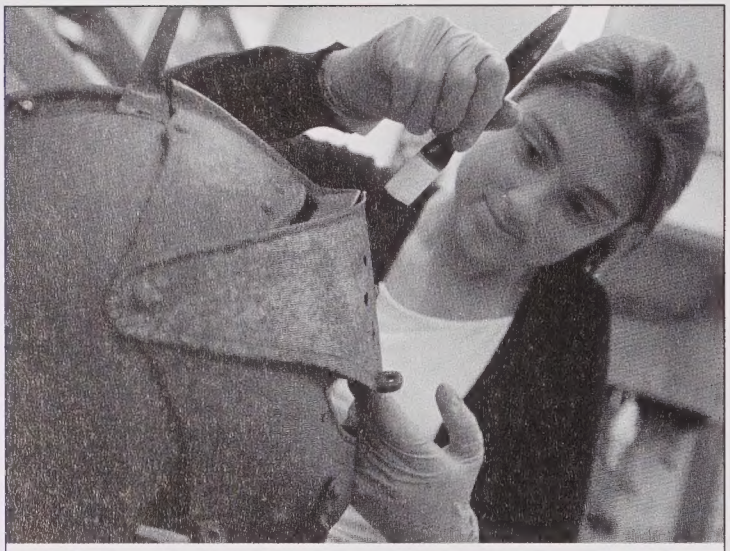
WHERE THE BEST HAPPENS

TUCSON GEM & MINERAL SHOW™

FEBRUARY 11-14, 2010 · TUCSON CONVENTION CENTER

PRESENTED BY THE TUCSON GEM & MINERAL SOCIETY

AQUAMARINE ON SCHEELITE. XUEBAODING, PINGWU, SCHUAN CHINA. BILL LARSON COLLECTION. JEFF SCOVIL PHOTO.
AQUAMARINE 20CT AND 13CT. SANTA MARIA, BRAZIL. COURTESY OF PALAGEMS. MIA DIXON PHOTOS.



WEST DEAN COLLEGE

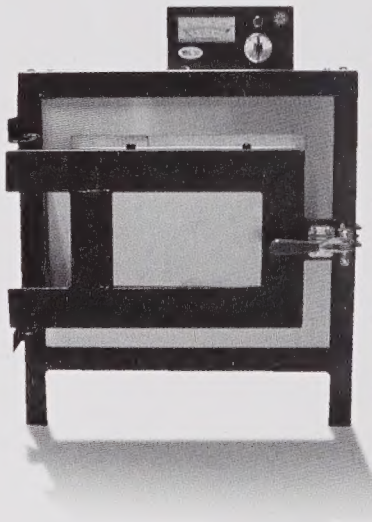
CONSERVATION OF METALWORK

Full-time MA and specialist diplomas

Tutors at the top of their profession
8:1 staff to student ratio
High levels of personal tuition
Practical hands-on bench skills
Visiting lecturers

+44 (0) 1243 811301
West Dean College,
Chichester, West Sussex
PO18 0QZ, England
www.westdean.org.uk/college
diplomas@westdean.org.uk

For the very best



Since 1939 our kilns have been constructed to the highest standards.

For more information check our website: www.vcella-kilns.com or write for brochure.

Vcella Kilns®, inc.
171 Mace St., Unit B
Chula Vista, California 91911
ph (619) 427-2550

171
Bn
Blingium

Jewelry that attracts attention starts with extraordinary metal. For over 35 years the world's finest jewelers have trusted David H. Fell & Company with their refining. Which means you can expect a high return that also turns heads.

David H. Fell & Company
Outstanding in every element.™

Call 800-822-1996 or visit dhfco.com to learn more.

ALLCRAFT

For Making Spiculums **Allcraft** has the Very Best Tools!

Spiculum Jewelry
Above: "Let's Party" by Betty Helen Longhi; photo by artist. Pendant; Sterling silver, niobium and pearls

Right: "Rivers and Canyons II" by Cynthia Eid. Sterling, 18KYG, and Rhodolite Garnets, 7" x 7" x 1" Neckpiece

A spiculum is a single piece of sheet metal that is formed into a tapering tube.

Betty Helen Longhi and Cynthia Eid have teamed up with Bill Fretz and Allcraft to design and produce the Ultimate Spiculum Hammer. The Ultimate Spiculum Hammer has the elegant lines and exquisitely comfortable handle that are trademarks of Fretz hammers. The new proportions and weight of the Ultimate Spiculum Hammer afford exquisite control and exceptional accuracy for both the beginner and experienced metalsmith.

With over 10 years of experience in metals and micro tool making, Andrea and Chuck Kennington joined with Lester Bryant, an experienced metal fabricator and engraver, to create N.C. Black Company. Working in North Carolina, N.C. Black Company uses traditional methods to create a range of micro-tools, by craftsmen for craftsmen, for the trade.They use high grade tool steel and include hand made, finished wooden handles for comfort and long life. N. C. Black tools can only be found at Allcraft.

These hammers can also be used for texturing and fine anticlastic forming.

From our world renowned selection of quality hammers and stakes, to authentic Korean Gold Kum Boo Foil, to the best values in pliers, files and most everything in between, your source is Allcraft.

Right: N. C. Black Co. offers Micro Spiculum and Sinusoidal Tools and an instructional video about making Micro Spiculums. These tools are ideal for earrings, pendants and wherever micro matters.

Manhattan Showroom: 135 West 29th Street, Suite #205, New York, NY 10001
Phone: 800-645-7124 or 212-279-7077 **Fax:** 800-645-7125 **www.allcraftdirect.com**

RW Manufacturing Co.

Made in AMERICA

Full Service Manufacturers of Fine Jewelry

True Artisans

As one of the few chosen designer–endorsed jewelry manufacturers in the country, we pride ourselves on a strong heritage of quality in casting, finishing and repair services.

To learn more please visit our website or call 1-888-345-RWMFG (7963)

rwmfg.com/info

Reactive Metals Studio

Anodize Titanium•Niobium

100's in use world wide

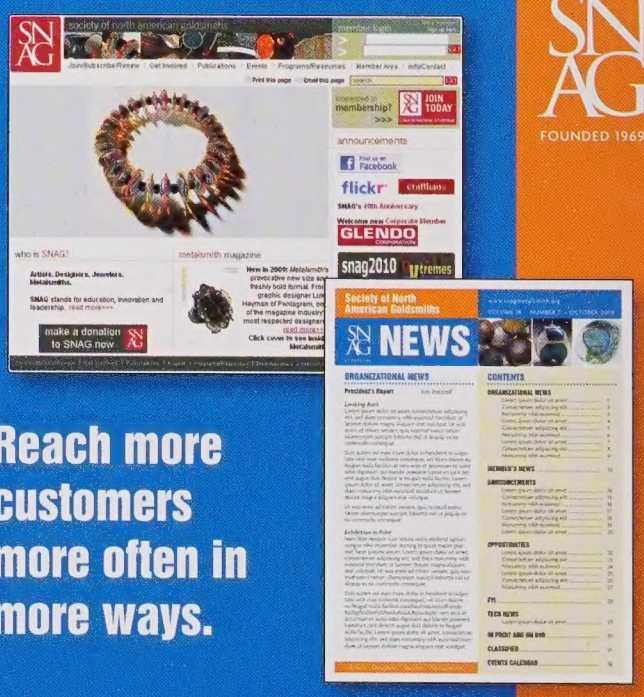
0-120 VDC • 0-1 Amp

800/876-3434

Toll Free from Canada too!

www.reactivemetals.com

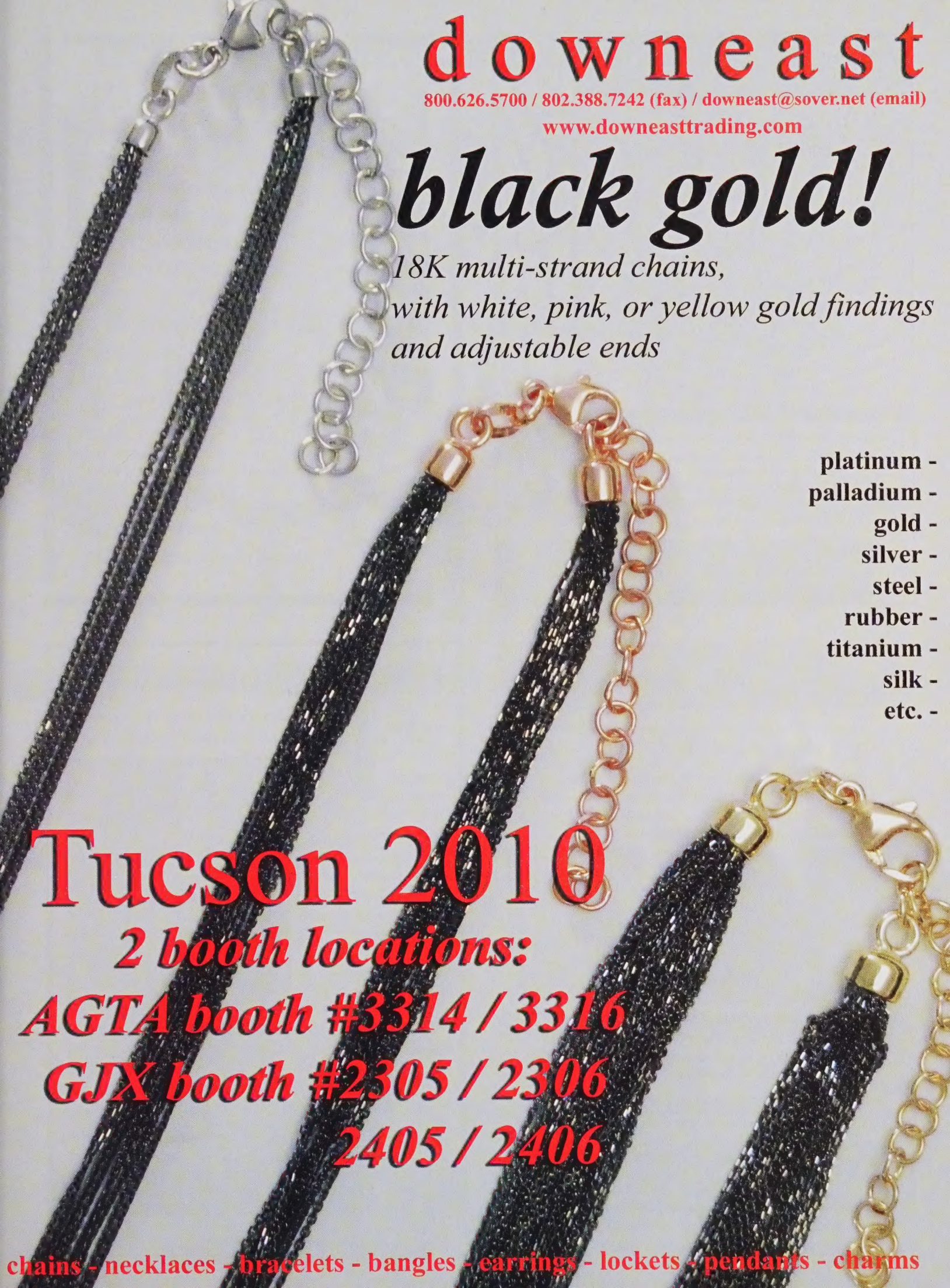
Webvertising & Online Options for all Metalsmith Advertisers



SNAG FOUNDED 1969

Reach more customers more often in more ways.

Contact: jsavarese@snagmetalsmith.org



downeast

800.626.5700 / 802.388.7242 (fax) / downeast@sover.net (email)
www.downeasttrading.com

black gold!

18K multi-strand chains,
with white, pink, or yellow gold findings
and adjustable ends

platinum -
palladium -
gold -
silver -
steel -
rubber -
titanium -
silk -
etc. -

Tucson 2010

2 booth locations:

AGTA booth #3314 / 3316

GJX booth #2305 / 2306

2405 / 2406

chains - necklaces - bracelets - bangles - earrings - lockets - pendants - charms

CHRIS'S CABLES

Presenting our newest innovation: Niobium Cables

Round, soft, flexible cables made from the finest wrapped niobium wire.

Available in raw niobium and seven colors of anodized niobium. Also made in silver, 14 kt. gold filled, 14 kt., 22 kt. gold, platinum, and palladium. Created to compliment your work in a variety of lengths, diameters and clasp styles.

Please call us for details or questions related to your specific artistic needs.

P.O. Box 80604 • Baton Rouge, LA 70898
225-929-6964 • chriscables@cox.net • www.chriscables.com

CASTING

LARRY PAUL
C·A·S·T·I·N·G

PLATINUM
10 TO 24 KARAT
COLORED GOLDS
STERLING SILVER
BRONZE
SILICONE & RUBBER MOLDS

LARRY PAUL CASTING, INC

740 SANSOM STREET
SUITE 410
PHILADELPHIA, PENNSYLVANIA
19106
215 928 1644 FAX 215 574 1943
WWW.LPCASTING.COM

Member · The Jewelers Board of Trade

HAUSER & MILLER
Precious Metals Products & Refining

Featured Products

Hauser & Miller continues its tradition of working closely with designers and custom manufacturers with the addition of two "Bi-Metal" products to its list of special products stocked at customer request.

BI-METAL SHEET
1/8th 22 KARAT & 1/20th 18 KARAT ON STERLING

FINE SILVER FOR ENAMELING
SHEET UP TO 12" WIDE, CLOISONNE' WIRE

820 RETICULATION SILVER

FULL LINE OF PRECIOUS METALS PRODUCTS
Sheet, Discs, & Wire (round, 1/2 round, square, rectangular & bezel)
Casting Grain, Tubing & Solders.

REFINING
Convert your scraps to products or cash.

For information and our catalog. CALL 1-(800) 462-7447

HAUSER & MILLER, 10950 Lin-Valle Drive, St. Louis, MO 63123

Dakota Bulldog

Hydraulic Die Forming Presses for Artists and Metalsmiths

Features
- Rugged, All Steel Construction
- 20-ton Hydraulic Jack
- 2 1/2" Diameter, 10,000 psi Gauge with "Set and Repeat" indicator needle
- Heavy Duty Handle and release Wrench
- Includes the ultimate how-to guide: Susan Kingsley's Hydraulic Die Forming for Jewelers and Metalsmiths

Pricing
- Standard Press (6 1/2" Working Height) - $995*
- Deep Draw Press (10 1/2" Working Height) - $1,095*

* FOB Fairfax, SD – Shipping and Packaging at extra cost

Proudly built by the craftsmen at
AutoTrac, Inc.
502 Turney Avenue
Fairfax, SD 57335

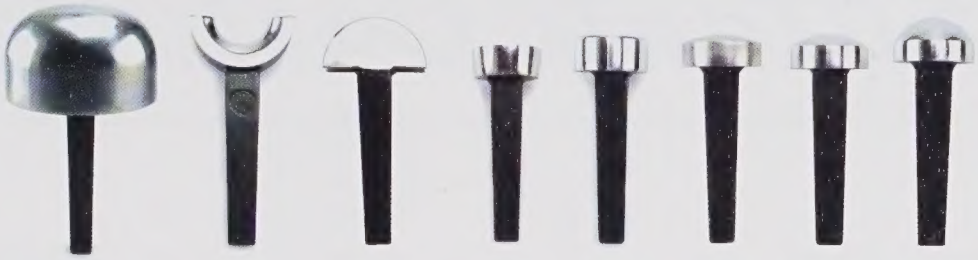
Visit us on the web at www.dakotabulldog.com
Telephone: (605) 654-9056 • Email: autotrac@gwtc.net

OttoTech Stakes-Made In The USA

OttoTech Ball Stakes

112.955 112.956 112.957

OttoTech Planishing Stakes



112.993 112.967 112.988 112.980 112.981 112.982 112.983 112.984

112.994 112.985 112.986 112.987 112.989 112.990 112.991 112.992 112.954

OttoTech T - Stakes

112.966 112.961 112.963 112.949 112.962

112.960 112.953 112.959 112.964

112.965 112.949 112.952 112.951

Save 5%
On online orders.
Use discount code:
STAK
Expires 4/30/10

Shop Online Today & Save
800.772.3456
510.832.0355
OttoFrei.com

Otto Frei
Quality Jewelry Tools & Findings Since 1930

Billanti® Casting Co., Inc.

METALS

10k Yellow Gold
10k White Gold
14k Yellow Gold
14k White Gold
14k Green Gold
14k Pink Gold
18k Green Gold
18k Special Yellow Gold
18k White Gold
18k Palladium White Gold
18k Pink Gold
22k Yellow Gold
Sterling Silver
De-Oxidized Sterling Silver
BILLANTI Brass *Exclusive!*
Bronze
White Bronze *NEW*
Pewter (lead free) *NEW*
Platinum
950 Palladium

QUALITY
SERVICE
DEPENDABILITY
SINCE 1955

AVAILABLE SERVICES

- vulcanized rubber molds
- low-shrink synthetic & rubber molds
- zero shrink molds
- sprues removed & tumble finished
- no minimum orders
- custom one-of-a-kind specialty
- dedicated mold storage
- prompt delivery
- individualized attention
- CAD services available

BILLANTI CASTING CO., INC.

299 South 11th Street · P. O. Box 1117 · New Hyde Park, New York 11040
516-775-4800 fax 516-775-4839

www.billanticasting.com office@billanticasting.com

National JEWELERS SUPPLIES

- Benches
- Busch Burs
- Cleaning/Polishing
- Diamond/Gem Testers
- Diamond Grading & Supplies
- Drills
- Engraving
- Files
- Flexshafts
- Gauges
- Gemological Instruments
- Gold Testers
- Hammers and Holders
- Jewelers Kits
- Knives
- Lamps
- Loupes and Magnifiers
- Mandrels
- Microscopes
- Pliers and Cutters
- Publications
- Renata Batteries
- Ring Tools
- Rolling Mills
- Saw Blades and Saw Frames
- Scales
- Scissors and Shears
- Screwdrivers
- Scribes
- Security Items
- Setting Tools
- Specials
- Storage and Display
- Torches
- Tweezers
- Ultrasonic Cleaners
- Watchmaking and Repair

Your Single Source for Jewelry Making Supplies and Metal Working Tools

Give NationalJewelersSupplies.com the opportunity to gain your business; and we will earn your trust, provide you with unparalleled customer service, and accommodate your budget. NationalJewelersSupplies.com is staffed with knowledgeable professionals. We understand your concerns and are more than happy to answer questions.

Our goals go well beyond a simple desire to make a sale. At NationalJewelersSupplies.com, we have a passion for our industry and want to help you be successful.

"Why Pay Retail?"
Call for our free catalog.

Toll Free
888-657-8665

"One Stop Shopping" Easy to use website
and Free shipping on orders over $99.00

National Jeweler's Supplies
101 Mystic Avenue
Medford, MA 02155

www.NationalJewelersSupplies.com

THE ONLY WAY IT COULD BE MORE CONVENIENT IS IF WE DELIVERED EXPO NEW YORK TO YOUR ROOM

MJSA EXPO NEW YORK
March 14-16, 2010

HILTON NEW YORK
New York City

Expo has never been so easy. Our new Midtown location puts us only blocks away from the 47th Street Diamond District, not to mention a spectacular array of restaurants and entertainment. And whether you're staying in one of the Hilton's luxurious rooms or traveling in just for the day, you'll have quick access to all of the latest tools, technologies, supplies, and services needed to make and sell jewelry at maximum profit. Visit *mjsa.org* to learn more. **Expo New York: At your service.**

MJSA
MAKE IT. SELL IT. PROFIT.

1-800-444-MJSA • INFO@MJSA.ORG • WWW.MJSA.ORG

▪ BRASS ▪ COPPER ▪ BRONZE ▪ ALLOYS ▪

Shapes of Success, Shades of Beauty

No One Knows More About Non Ferrous Metals Than Belmont.

Since 1896, we have the largest inventory of standard and custom shapes and formulas, enabling us to specialize in small quantities and quick turnaround.

The Colors you want in the Shapes you need, including Grain, Polished Cubes, Polished and Unpolished Shot, Cut Pieces, Custom shapes

Visit our Web site to view our online catalog.

Belmont METALS INC.
belmontmetals.com

Tel. (718) 342-4900 ▪ FAX: (718) 342-0175 ▪ ms@belmontmetals.com

▪ CADMIUM ▪ COMBINATIONS ▪ NICKEL ▪ ZINC ▪

Art Clay World USA
Metals in Clay Form!

"Old Blue Eye" by Dana Bakke

Design your own unique jewelry and accessories!

Metal Clay: The Perfect multi-media solution!

We have ALL your metal clay needs!

Silver
Gold
Bronze
Copper

www.artclayworld.com
866-381-0100

Art Clay World, USA is a GREEN company! Our Silver and Gold Clays are 100% Recycled & Reclaimed, and Have Been Awarded the ACMI Seal of Approval

DREAM IN COLOR?

Unleaded Thompson Enamels for glass blowers, fusers and enamelists.

Buy all 169 colors in sample sizes for $75.75 in our special kit.

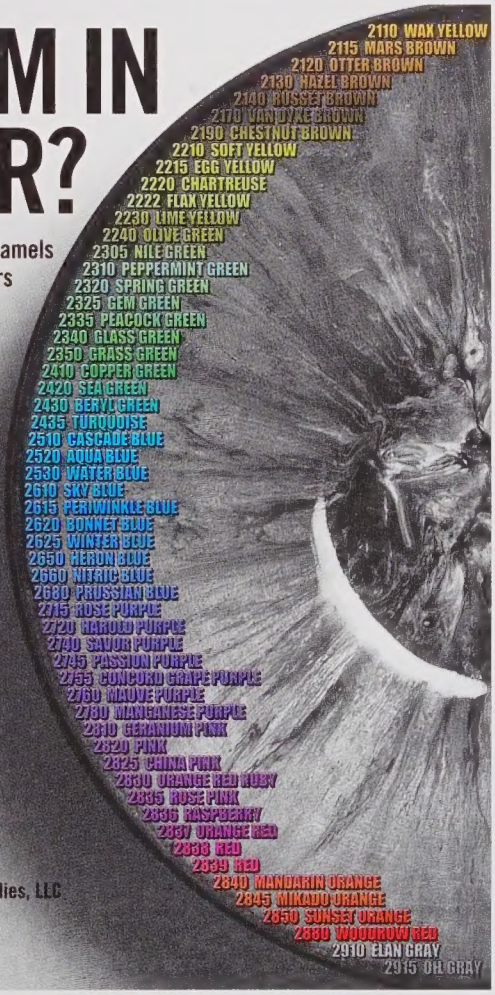
We offer a wide range of enameling books, copper shapes, tools, kilns and other supplies.

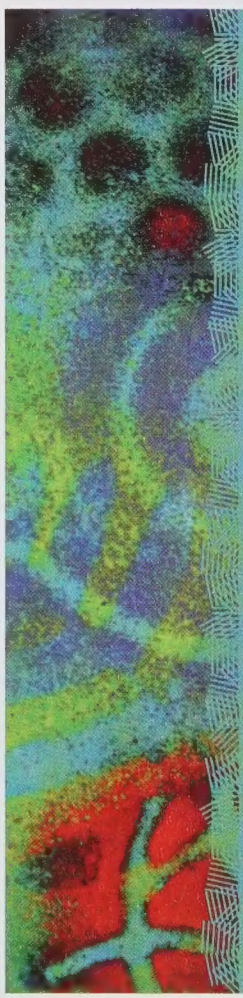
Get started today, request a catalogue
800 / 525-5959

Visit us at
www.enameling.com

Schlaifer's Enameling Supplies, LLC
PO Box 6776
Gardnerville NV 89460

Colors shown are not accurate.





WARG
Enamel & Tool Center

Tools, equipment and supplies for enamelists, jewelers, and metalsmiths: Paragon kilns, Thompson enamels, Grobet, Eurotool & More

SOYER leaded, French enamels & findings

Classes for all levels in enameling, metalsmithing, and jewelry

Visit us at www.wargetc.com
10 Oak Hill Plaza, Scarborough, ME 04074
1.800.970.9382

www.MyronToback.com
email: info@MyronToback.com
Visit our Showroom at
25 West 47th Street, New York, NY 10036
CALL TOLL FREE: 1-800-223-7550
212-398-8300
ESTABLISHED 1965
Myron Toback Inc.
• GLUE •
• EAR WIRES •
• PLIERS • LOBSTER
• WIRE • JEWELRY SU
• COIN MOUNTINGS • TOO
• BALLS AND BEADS • FANCY W
• WEDDING BANDS • REFINING • G
• JEWELRY SUPPLIES • BEADS • TOG
• SILK THREAD • SOLDER AND FLUX • TOOLS
• COILED TUBING • COIN MOUNTING • BEZELS
• DISCS • TOOLS • COMPLETE REFINING SERVICE • LO
• JEWELRY SUPPLIES • EARRING • CLOISONNE WIRE
• TUBE • CHAINS • SOLDER • TOOLS • BEZELS • PLIERS • BEZE
• SHEET AND WIRE • TUXEDO STUDS • BEADS • COIN MO
• SILK THREAD • LOCKS AND CLASPS • DISCS • COILED TUBI
• BUFFS • SIZING STOCK • PLIERS • JEWELRY SUPPLIES
CALL FOR OUR NEW CATALOG
We can turn your scrap into Dollars
Whether you
wire it, bead it,
flux it, pierce it,
string it, screw it,
solder it, mount it,
clasp it, link it...
(you get the idea?)
WE STOCK IT.
Batteries included.
For immediate delivery, Call Toll Free
800.223.7550
Write for our new illustrated catalog.
NEW! Tool Department
Myron Toback Inc.
Visit our Showroom/Stockroom at
25 West 47th St., NY, NY 10036 212/398-8300 24 Hour FAX 212/869-0808
e-mail: info@myrontoback.com
www.myrontoback.com

metalsmith index of advertisers vol. 30 no. 1

92nd St Y	www.92Y.org	62
Academy of Art	www.academyart.edu	61
Alex Sepkus	www.alexsepkus.com	Cover
Allcraft	www.allcraftdirect.com	69
Arrowmont School of Arts & Crafts	www.arrowmont.org	60
Art Clay World	www.artclayworld.com	77
Auto Trac, Inc.	www.dakotabulldog.com	72
Belmont	www.belmontmetals.com	77
Billanti Casting Co., Inc.	www.billanticasting.com	74
Brunswick House Press	www.secretsofthegemtrade.com	80
Charon Kransen Arts	www.charonkransenarts.com	13
Chris's Cables	www.chriscables.com	72
Contemporary Design Group	www.cdgjewelers.com	7
Craftboston	www.craftboston.org	14
Creative Metalworks School of Design	www.creativemetalworks.com	60
David H. Fell & Co., Inc.	www.dhfco.com	68
Davide Bigazzi Studio	www.dbcollection.net	64
Downeast Trading Co., Inc.	www.downeasttrading.com	71
E.C. Design Studio	www.ecdesignstudios.com	9
Elise Bergeron	www.elisebergeron.com	6
Enamelist Society, The	www.enamelistsociety.org	79
Gallery Loupe	www.galleryloupe.com	13
Garfield Refining, Co.	www.garfieldrefining.com	79
Gem & Lapidary Wholesalers	www.glwshows.com	80
Gemological Institute of America	www.gia.edu	66
George Sawyer	www.georgesawyer.com	3
Glendo/GRS	www.grstools.com	65
globalDESIGN	www.globaldesignshow.com	12
Gloria Askin	www.gloriaskin.com	9
Goldesberry Gallery	www.goldesberrygallery.com	10
Green Jewelry News	christinedhein@yahoo.com	80
Gun Thor	www.gunthor.com	8
Hauser & Miller	www.hauserandmiller.com	72
Haystack Mountain School of Crafts	www.haystock-mtn.org	61
Houston Center for Contemporary Craft	www.crafthouston.org	10
Idyllwild Arts	www.idyllwildarts.org	64
Janis Kerman	www.janiskermandesign.com	6
Jewelry Arts Institute	www.jewelryarts.com	61
Larry Paul Casting	www.lpcasting.com	72
Metalsmith	www.snagmetalsmith.org	70
Michael Good Gallery	www.michaelgood.com	6
MJSA	www.mjsainc.com	76
Mobilia Gallery	www.mobilia-gallery.com	8
Myron Tobak, Inc.	www.myrontobak.com	78
National Jewelers Supplies	www.nationaljewelerssupplies.com	75
North Bennet Street School	www.nbss.org	60
Obsidian Gallery	www.obsidian-gallery.com	6
Otto Frei	www.ottofrei.com	73
Ox Bow	www.ox-bow.org	62
Patina Gallery	www.patina-gallery.com	10
Penland School of Craft	www.penland.org	64
R.W. Manufacturing	www.rwmfg.com/info	70
Reactive Metals Studio	www.reactivemetals.com	70
Revere Academy of Jewelry Arts	www.revereacademy.com	62
Rio Grande	www.riogrande.com	Cover
Robert Bentley Gemstones	www.robertbentleygemstones.com	80
Sana Doumet	www.sanadoumet.com	1
Savannah College of Art & Design	www.scad.edu/metals-and-jewelry	63
Schlaifer Enameling Supplies	www.enameling.com	77
SNAG Members' Showcase	www.snagmetalsmith.org	59
SNAG Conference 2010	www.snagmetalsmith.org	11
Society of Midwest Metalsmiths	www.smm-metalinclinations.org	13
SOFA	www.sofaexpo.com	15
Studio Jewelers, Ltd.	www.studiojewelersltd.com	64
Stuller	www.stuller.com	Cover
Takayasu Jewelry Art	www.bytaka.com	8
Thompson Enamel	www.thompsonenamel.com	79
Titanium Jewelry Arts	www. titaniumjewelrystudio.com	9
Tripp Lake Camp	www.tripplakecamp.com	60
Tucsan Gem & Mineral Show	www.tgms.org	67
University of Georgia Studies Abroad	www.art.uga.edu/cortona	62
Vcella Kilns	www.vcella-kilns.com	68
Warg Enamel & Tool Center	www.wargetc.com	77
West Dean College	www.westdean.org.uk	68
Wholesalecrafts.com	www.wholesalecrafts.com	5
Zealandia Designs	www.zealandia.com	9

THE FASTEST TURNAROUND IN THE INDUSTRY...PERIOD.

Garfield Refining, with over 500,000 customers, has been serving the Jewelry and Dental Professions for over 118 years. State-of-the-art assay technology, coupled with our commitment to fast service, make it possible for us to deliver the highest possible yields for your Precious Metal Scrap and to send payment within 24 hours.
And, your ***satisfaction is guaranteed!***

- HIGHEST POSSIBLE PAYMENTS
- 24 HOUR SERVICE
- NO ASSAY FEES OR LOT FEES
- FREE INSURED UPS SHIPPING
- CASH, CASTING GRAIN OR BULLION PAYMENT
- OPTIONAL WIRE TRANSFER PAYMENT
- 24 KARAT GUARANTEE OF SATISFACTION

FOR MORE INFORMATION AND FREE TRANSACTION MATERIALS
CALL 800.523.0968

PRECIOUS METALS SINCE 1892
Garfield Refining Company
810 EAST CAYUGA STREET • PHILADELPHIA • PA • 19124
www.garfieldrefining.com

TE
Products Since 1890

Thompson Enamel
Manufacturer of Enameling Products Since 1890
P.O. Box 310 (859) 291-3800
Newport, KY 41072 (859) 291-1849 Fax
sales@thompsonenamel.com

COLOR YOUR CREATIONS!
with
LEAD FREE ENAMELS

NO OTHER ENAMELS ARE AS SAFE
THE COMPLETE SUPPLIER
DEPENDABLE & CONSISTENT SINCE 1890
USE ON METAL CLAY AS WELL AS
TRADITIONAL METAL WORK

P.O. Box 310, Newport, KY 41072 USA
(859) 291-3800; fax (859) 291-1849
Toll-free Visa, Mastercard and Discover line
800 545-2776

www.thompsonenamel.com

THE ENAMELIST SOCIETY™

CONNECTING OUR MEMBERS TO THE WORLD OF ENAMELING

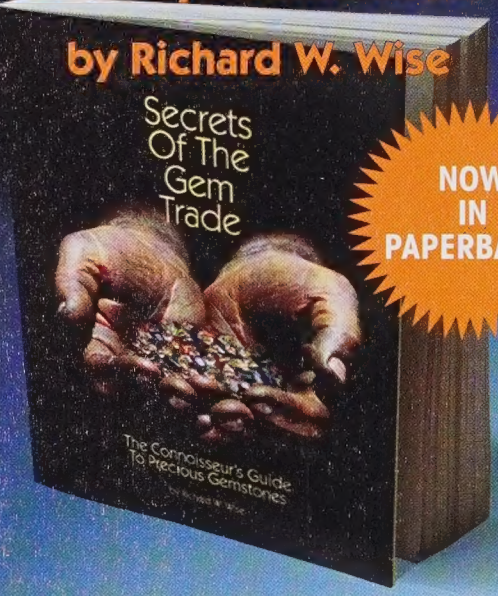
Become a member of the Enamelist Society today and connect with your peers.

- Biennial Conference and Exhibitions
- Workshops
- Society Grants Program
- Website Members' Gallery
- Membership Directory
- Newsletter
- Resource Library

JOIN TODAY
enamelistsociety.org or call 770-807-0142

"The guide to gemstones for today's connoisseur"

by Richard W. Wise



NOW IN PAPERBACK!

"Wise is a renowned author...He's done a marvelous job of this first book, a monumental work, a tour de force...My recomendation: Buy this book".
Charles Lewton Brain, Orchid

"Highly recommended" Gem & Gemology

120 color photos including some of the world's most famous gems.
To order or to view sample chapters go to:
www.secretsofthegemtrade.com

BRUNSWICK HOUSE PRESS

Robert Bentley Company

Unique Colored Stones | Exceptional Strands
Select Faceted | Gemmy Cabochons | Crystals

30 West 47th Street, Suite 703
New York, NY, 10036
212.302.4846
info@robertbentleygemstones.com

Tucson 2010, AGTA Gemfare Booth 322

Member AGTA

Christine Dhein
Growing the Green Jewelry Movement

Green Jewelry News

A ***free*** electronic newsletter for jewelers, collectors and gallery owners with up-to-date information on "green" news, events, exhibitions, eco-friendly studio practices and tips for daily living.

FREE - Subscribe Today!

Send an email to christinedhein@yahoo.com
Subject: "Green Jewelry News Subscribe"

GEM, JEWELRY & LAPIDARY WHOLESALE TRADE SHOWS

2010 Show Dates

Asheville, NC	January 5-6
Orlando, FL	January 8-9-10
Tucson, AZ	January 30-February 12
West Springfield, MA	March 26-27
Minneapolis, MN	April 11-12
Detroit, MI	April 16-17-18
Orlando, FL	April 30-May 1-2
Franklin, NC	May 7-8-9
Las Vegas, NV	June 4-5-6
Detroit, MI	July 9-10-11
Franklin, NC	July 22-23-24-25
Spruce Pine, NC	July 29-30- 31-Aug. 1
Tucson, AZ	September 9-10-11-12
Minneapolis, MN	September 26-27
Detroit, MI	October 1-2-3
West Springfield, MA	October 8-9
Asheville, NC	October 26-27
Orlando, FL	October 29-30-31

WHOLESALE ONLY!! Registration & Proof of Business Required

G&LW INC.

Gem & Lapidary Wholesalers, Inc.
P. O. Box 98 Flora, Mississippi 39071-0098
Phone - 601.879.8832 - Fax - 601.879.3282
E-Mail - Info@glwshows.com -Website - glwshows.com

Stuller Diamond Solutions

Now is the time for innovative, smart solutions. It is time for a diamond manufacturer who delivers precisely what you need, when you need it, and whose innovative solutions help you grow and profit. Now is the time to call Stuller.

Contact your diamond specialist at **800.877.7777**, press 5 or visit **stuller.com** for your diamond solutions.

Stuller. The beauty of it all.™

DTC
SIGHTHOLDER

www.stuller.com
800·877·7777

Bridal Jewelry | Finished Jewelry | Mountings | Diamonds | Gemstones | Findings | Metals | Tools | Packaging & Display

STULLER
The beauty of it all.™

The DTC logo is a trade mark used under license from DTC.

RIO GRANDE®
Since 1944

presents

Catalog In Motion®

Try out **new products**, see **tool demonstrations**, talk to **jewelry experts** and take **hands-on classes** at the **exclusive show** where **jewelry-making** comes to life.

February 5–8, 2010

Friday–Sunday, 9am to 6pm and Monday, 9am to 4pm
at the Tucson East Hilton during the Tucson Gem & Mineral Show

800.396.9896 x13247 www.cataloginmotion.com